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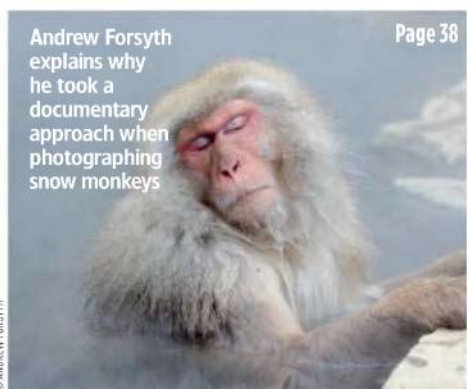
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Technological advances mean that APS-C-format cameras produce better quality images than ever before. Angela Nicholson finds out how they compare against full-frame models



Andrew Forsyth explains why he took a documentary approach when photographing snow monkeys

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Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/apgallery for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Find out how to make the most of early morning light

© JASON THEAKER

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Our experts answer your questions

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COVER STORY

We have prizes worth almost £2,000 in round 2 of Amateur Photographer of the Year 2010. This month's theme is 'Rain and Bad Weather'

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RSPCA photographer Andrew Forsyth on why a documentary-style photo essay, rather than simple portraits, suited his aim of photographing snow monkeys. Gemma Padley reports

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The single image



Damien Demolder
Editor

Even given that we might assume a picture is worth a thousand words, it is often hard to express all that one wishes to

say on any particular matter within the confines of a solo image. A thousand words is hardly enough to communicate a fraction of the information that might assist a stranger in understanding what there is to know about a single house, such as its architecture, its decor, its layout, its history, who lives there, but we constantly attempt to tell a whole story without providing what is needed.

The differences between amateur and professional photographers are fewer than most imagine, but I have found one constant that separates the two groups: amateurs tend to work almost exclusively in single images. When we collect even our holiday photos together for the album, they are only a collection by coincidence rather than by design. We don't shoot in series, making a conscious link between one image and the next to build a sum larger than its parts and with a definite story line. We don't have to, of course, because we shoot for fun, but I wonder if we'd get more pleasure out of our hobby if our images achieved more. The single image, hung and displayed, is still a powerful tool, but so often it does no more than scratch a surface.

Our question of the week



In AP 20 February we asked...

Do you broadly agree with our 2010 AP awards?

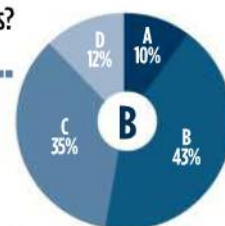
You answered...

A Yes 10%

B Yes, most 43%

C A few 35%

D None 12%



This week we ask...

Do you tend to shoot single images or in series?

A I shoot mostly standalone images

B I mostly shoot in series

C I do a bit of both

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News | Analysis | Comment | PhotoDiary 6/3/10

News

“We are holding our own and fighting our ground”

Jessops' CEO Trevor Moore speaks to AP, page 6



High-end Coolpix compact on the cards | Canon G11 is benchmark

Nikon prepares for PowerShot G11 battle

CANON can expect its PowerShot G11 to have some competition in the near future, according to Nikon UK's senior product manager Kevin Egan.

Speaking to *Amateur Photographer's* Angela Nicholson, Egan revealed that Nikon had planned to unveil a competitor to the G11 in its recent refresh of the Coolpix range, but that the camera is not quite ready yet.

Egan went on to say that the G11 is now the benchmark by which other compact digital cameras are measured, and he anticipates that Nikon will soon have a similarly specified model that delivers high-quality images.

He was unable to expand upon the feature set that the yet-to-be announced Coolpix model is likely to have, but anticipates that it will combine

some of the technology of Nikon's DSLRs with the build quality of a high-end Coolpix compact camera.

Nikon's recent launch of seven new compact cameras (see page 7) did not include a replacement for the now-discontinued Coolpix P6000, which was the company's most highly specified compact camera.

Nikon maintains that a pixel count of 12 million is enough for its DSLR range (with the exception of the D3X), as it allows the APS-C and full-frame cameras to produce cleaner, higher-quality images.

However, this is at odds with the company's policy for its sub-APS-C-sensor Coolpix range of compact cameras. The discontinued Coolpix P6000, for instance, has 14.2 million photoreceptors on its 1/1.7in CCD sensor, and the



new Coolpix S8000 has a pixel count of 14.2 million and an even smaller 1/2.3in sensor.

Although the P6000 can record raw files, AP's test (15 November 2008) revealed that the over-populated sensor limits the image quality at higher sensitivity settings.

Canon's decision to give the PowerShot G11 a lower pixel

count (ten million) than its predecessor, the 14.7-million-pixel G10, was a surprise to many, but it allowed the newer camera to produce much better-quality images at high-sensitivity settings.

Perhaps Nikon will follow suit with its P6000 replacement but, as yet, there is no launch date set.

SNAP SHOT

China sell-out

A gold-plated Leica, created to mark the 60th anniversary of Communist rule in China, has proved a hit. Leica made 61 units of the camera, which came with a 50mm f/1.4 gold-plated Summilux-M lens. 'This limited edition was available exclusively in China and is now sold out,' said a spokesman for Leica's German HQ.

Pentax compact

Pentax has debuted a new 10.1-million-pixel digital compact called the Optio E90. Features on board the £79.99 model, which is powered by AA batteries and due out this month, include a 31.5-94.5mm zoom (35mm viewing angle equivalent). It also sports a 2.7in LCD screen and digital filters such as Starburst and Sepia.

Adobe mobile update

Adobe has updated iPhone-compatible Photoshop software to include video playback. Also new is the ability to alter sharpness by dragging a finger across an image. Apple claims that the software has been downloaded more than 6.5m times since it was launched in October 2009. Visit <http://mobile.photoshop.com/iphone>.



The 14.1-million-pixel Canon IXUS 130 measures just 17.8mm at its thickest point

'Slimmest' ever IXUS arrives

CANON has revealed its 'slimmest' ever IXUS in the shape of the IXUS 130.

Priced £279, the IXUS 130 is a 14.1-million-pixel model measuring 17.8mm at its thickest point, says Canon.

Features include a 2.7in LCD screen and HD movies, (at 720-pixel resolution).

Creative effects include low light, fisheye and miniature.

Canon has also unveiled the 12.1MP IXUS 105 (£189), which, like the IXUS 130, sports a 4x optical zoom with a wideangle focal length of 28mm.

Both cameras are due in shops this month.

Five new lenses for Samsung NX

SAMSUNG has expanded the lens range of its NX camera system to eight with the introduction of five new optics.

Announced to coincide with opening of the Photo Marketing Association (PMA) show in Anaheim, USA, the additional five lenses give a boost to the NX10 camera even before a fully working body has been released.

Although the new optics were not on display at the press preview the day before the show opened, a spokesman was able to confirm that the new lenses

would be a 20-50mm f/3.5-5.6, a 20mm f/2.8 pancake, a 60mm f/2.7 macro, an 18-200mm f/3.5-6.3 OIS and an 18-55mm f/3.5-5.6.

The company was unable to estimate pricing for any of the lenses, but was able to tell us that the non-OIS version of the existing 18-55mm lens would be available next month, while the 20-50mm and 20mm pancake lenses will be on sale in the second half of the year.

The release date for the 60mm macro and 18-200mm zoom lenses has yet to be announced.

PhotoDiary

A week of photographic opportunity

WEDNESDAY

3 MARCH

DON'T MISS Mad March Walk – early morning ramble to explore the archaeology of the Stonehenge landscape and spot wildlife, Salisbury Plain, south Wiltshire. Tel: 01980 664 780. Visit www.nationaltrust.org.uk. **EXHIBITION** Crazy God by Yvonne De Rosa, until 6 March at Diemar/Noble Photography, London W1T 3PY. Tel: 0207 636 5375. Visit www.diemarnoblephotography.com.

THURSDAY

4 MARCH

EXHIBITION by Gina Glover, until 5 March at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk. **EXHIBITION** by Malick Sidibé, until 1 April at the Lichfield Studios, London W10 6NE. Tel: 0208 969 6161.



© GINA GLOVER

FRIDAY

5 MARCH

DON'T MISS Snowdrop Steps at Stowe Landscape Gardens, Bucks MK18 5DQ. Tel: 01280 822 850. Visit www.nationaltrust.org.uk. **EXHIBITION** Rock 'n' Roll Animals by Sophie Jarry, until 21 March at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk.

SATURDAY

6 MARCH

EXHIBITION New & Unseen by Terry O'Neill, until 6 March at Chris Beetles Gallery, London SW1Y 6QB. Tel: 0207 839 7551. **EXHIBITION** Deutsche Börse Photography Prize 2010, until 18 April at The Photographers' Gallery, London W1F 7LW. Tel: 0845 262 1618. Visit www.photonet.org.uk.

SUNDAY

7 MARCH

EXHIBITION Icelandic Emotions by Sophie Martin-Castex, opens today at The Photo Space, London SW15 2DR. Tel: 0208 871 7090. Visit www.uklandscape.net. **DON'T MISS** Spring Flower Photography course (9.30am–4.30pm) by photographer Hernand Jariwala, at Barnsdale Gardens, Rutland LE15 8AH. Visit www.barnsdalegardens.co.uk.

MONDAY

8 MARCH

EXHIBITION Irving Penn Portraits, until 6 June at the Wolfson Gallery, National Portrait Gallery, London WC2H 0HE. Tel: 0844 579 1924. Visit www.npg.org.uk. **EXHIBITION** Paris je t'aime: Photography by Ivan Massar, until 28 March at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit www.proud.co.uk.

TUESDAY

9 MARCH

EXHIBITION Irving Penn Small Trades, until 24 April at Hamiltons, London W1K 2EU. Tel: 0207 499 9493. Visit www.hamiltonsgallery.com. **EXHIBITION** Shaped by War: Photographs by Don McCullin, until 13 June at Imperial War Museum North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.

News

EXCLUSIVE INTERVIEW: PART 2

Jessops chief optimistic for trading future

IN last week's issue (AP 27 February), we reported on the plans of Jessops' CEO Trevor Moore to shake up the chain's stores and standards of customer service during 2010. In this second part of our exclusive interview he tells us of his optimism for this year, despite the challenges the company faces.

The recession is not over for Jessops, says Moore, who was recruited by chairman David Adams from Phones4u last August. Along with other UK retailers, the company faces a difficult year. 'While technically the recession may be over, physically the impact and effects of it are still very much going to be out there.'

Although he does not expect to see the industry grow over the coming months, Moore is on a mission to develop 'market share'. 'I think the UK is in for a really tough 2010, and I think there will be more businesses in trouble in 2010 than 2009,' he told us.

Post-Christmas lull

Jessops suffered a post-Christmas lull in consumer spending, although January 'started well'. 'Then, of course, the weather hit and the VAT [increase] came in.'

'Clearly we haven't been able to sustain the growth we have seen at Christmas. We are holding our own and fighting our ground.'

'The media reported that this January was the toughest in retail for 15 years. It's certainly not at Jessops, but it was a much harder January than we thought it would be.'

However, Moore is



Jessops CEO Trevor Moore is optimistic about the year ahead

convinced that Jessops is 'well placed to ride out the year', owing to a stronger balance sheet bolstered by a large chunk (£34m) of its debt having been written off by the bank.

Another cornerstone of Moore's grand plan is a major refurbishment programme, after similar makeovers fuelled growth in a dozen revamped stores last year. According to the chairman, Jessops' 12-store refurbishment programme boosted sales at those shops by nearly 10%.

'We have arranged the funding of a significant number – significantly more [stores] than we've developed to date – to be rolled out over the course of 2010 in three phases,' Moore revealed.

He said Jessops will announce the locations of these shops shortly.

To help him deliver his business strategy, Moore has expanded his regional management team from six to eight and hired a new retail director, Chris Yates, also from Phones4u.

Breaking into profit

Moore is confident that the new-look stores will help him achieve his goal of breaking into profit this year.

'It is in everybody's best interest,' he said. 'It's in the best interest of the consumer because we bring choice to the high street; to the supplier as a window on their brand and an outlet for their product; and to the competition because by being there we bring competition.'

The master plan will include 'incentivisation' of store managers, and the addition of new products, although he did not elaborate.

Moore explained that Jessops has built a close link with its existing 'core suppliers', who have supported it through 'challenging times'.

One element not missing from Jessops' 2010 portfolio is the CEO's enthusiasm for the business – fired, it seems, by a self-declared fascination for the product.

Moore, who was first given an SLR aged 11, said he hasn't been able to stop buying new gear since he took on his new role. Although his interest in photography was only reignited on the birth of his daughter two years ago, he admitted: 'I am becoming a real geek.'

Moore is confident the new-look stores will help him achieve his goal of breaking into profit this year

**SNAP
SHOT**

Photoshop is 20 years old

Adobe Photoshop is celebrating its 20th birthday this year. The image-editing software, which was devised by Americans John and Thomas Knoll, first appeared in 1990 for Macintosh computers only. The software is now so popular that there's a blog dedicated to Photoshop disasters, with examples of Photoshop enthusiasts having added or removed people's legs and placed belly buttons in wrong places. See next week's issue for a review of the website.

Maestro competition

Entries are being taken for this year's EISA Maestro national competition, with the chance to win €1,500 if your entry wins the UK event and is put forward for the international round. This year's theme is 'Transport', and entries must consist of a picture story made up of 6-10 photographs. All entries must be in digital format (from a digital camera or scanned film originals) and sent to apcompetitions@ipcmedia.com by 15 April 2010. Further details are available at www.amateurphotographer.co.uk/competitions.

The Prince's Positive View

Prince William turned photographer when he took a photograph of Jeff Hubbard, a former homeless man, for the charity Crisis. Hubbard also took a portrait of the prince, and the two images – in the form of a diptych – will be shown together at the charity's photographic exhibition, A Positive View. This is first time a photograph taken by Prince William will be on public display. The exhibition will be held from 10 March-5 April at Somerset House, The Strand, London WC2R 1LA. Tel: 0207 845 4600.

UK photographers in World Photo shortlist

THE L'iris D'Or title and a top prize of \$25,000 could go to a UK photographer this spring, as 27 British photographers have made the shortlist of the Sony World Photography Awards.

From a field of more than 80,000 entrants, 17 professional and 10 amateur photographers from the UK have been included in the list announced by the World Photography Organisation.

The winner will be announced at a ceremony to be held in Cannes, France, in April and the finalists of the 12 professional and nine amateur categories will be shown in an exhibition held during the Festival of

Photography from 22-27 April. The overall amateur winner will receive a prize of \$5,000 and Sony camera equipment.

Shortlisted entrants from the UK include Matt Scandrett (Photojournalism & Documentary: Amateur Documentary), Wendy Smith (Commercial: Amateur Music), Andrew Bayliff (Fine Art: Amateur Landscape, pictured right) and Wayne Shipley (Fine Art: Amateur Architecture).

For the first time the public will be able to buy tickets to the ceremony dinner to be held on 22 April, at which Eve Arnold will receive a lifetime achievement award.

The festival that accompanies the awards



© ANDREW BAYLIFF/COURTESY SONY WORLD PHOTOGRAPHY AWARDS 2010

ceremony will last five days and will encompass exhibitions, seminars and workshops. For more information visit www.worldphotographyawards.org. Britain's Vanessa Winship

won the 2008 L'iris D'Or Sony World Photographer of the Year title in the competition's inaugural year, while David Zimmerman of the USA took the title in 2009.

Nikon refreshes Coolpix line-up

NIKON has refreshed its Coolpix range of compact cameras with seven new models.

In addition to three entry-level compact cameras – the eight-million-pixel Coolpix L21 (£69.99), 12-million-pixel Coolpix L22 (£79.99) and 12.1-million-pixel Coolpix L110 (£199.99), which are available now – Nikon has revealed a 12-million-pixel Coolpix S4000 with a 3in, 460,000-dot TFT LCD with touch-screen control.

Using Touch Shutter technology, S4000 users can automatically focus on and expose for the subject under their finger. Subject tracking can also be activated and white balance adjustments are made with a touch to

the screen. Image scrolling is also possible by touching the screen in review mode.

The S4000 (pictured below) features a 27-108mm (35mm equivalent) focal-length lens, four blur-reduction functions, a maximum sensitivity setting of ISO 3200 and 720p video-recording technology. A stylus is also included with the camera to allow handwritten memos to be recorded.

The P4000, which is available in black, pink or gloss red, is to be sold exclusively through Jessops from mid-March at a price yet to be announced.

The Coolpix P100 (above right) is a 10.3-million-pixel bridge camera with a 26x zoom (26-678mm



equivalent) Nikkor lens and a back-illumination CMOS image sensor that is claimed to improve sensitivity and reduce noise for better image quality in low light.

It also features an in-camera HDR mode that combines two images taken at different exposures into one picture with greater dynamic range, and 10fps shooting at full resolution, or 120fps at 1.1 million pixels.

Sporting a 3in variangle screen to aid shooting from awkward angles, the P100 also includes Full HD (1080p) movie recording at 30fps with stereo sound.

The P100 has a maximum full resolution sensitivity setting of ISO 3200, plus sensor-shift and electronic Vibration Reduction (VR) to reduce blurring of images in low light. It is set to retail for £349.99 and will be available from mid-March.

Also announced are the 14.2MP Coolpix S8000 (£249.99), which sports a 30-300mm (equivalent) zoom lens, and the ultra-slim, 12MP Coolpix S3000, which features a 27-108mm (equivalent) zoom lens. The latter will be available in seven colours from mid-March at a price of £109.99.



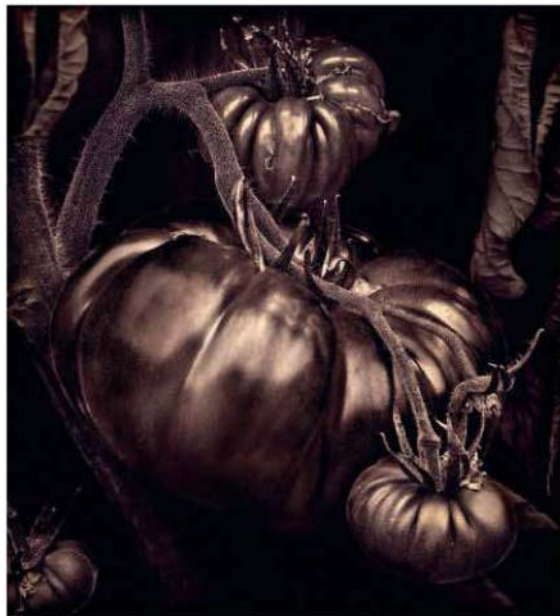
New format for international garden competition



Last year's overall winner was Jonathan Berman, who also won the Garden Views category

THE fourth International Garden Photographer of the Year competition has taken on a new format with the introduction of seasonal rounds. Based on the themes of Spring, Summer, Autumn and Winter, the quarterly competitions allow entrants to accumulate points and gain automatic qualification to the main competition at the end of the year. They will also be able to take part in a series of workshops, talks and online picture critiques – as well as the chance to win a top prize of £5,000.

The closing date for the second seasonal round, titled 'Spring into Life', is 31 May 2010, while the main competition closes on 30 November 2010. Visit www.igpoty.com for details.



Winner of last year's Edible Garden category was Bapi Chakraborty with his image 'Super Tomatoes'



Tough boost

Olympus has announced the addition of the 14-million-pixel Mju Tough 8010 (£399.99) and Mju Tough 6020 (£319.99) to its compact digital line-up. The Mju Tough 8010 is claimed to be shockproof to 2m and waterproof to 10m. Both are due to go on sale this month.

Kodak announces sheet film

LARGE-FORMAT photographers will have a wider choice of film stock from April as Kodak plans to introduce its Ektar 100 negative film in 5x4in and 10x8in-sized sheets. The film, which has been available in 135mm and 120 formats since the end of 2008, is designed as a general-purpose fine-grain emulsion with moderate contrast, high colour-saturation and high resolution.

The fact that Kodak is

releasing a negative emulsion for large-format users, rather than a transparency product, is a reflection of the quality that is now achievable in negative films and the fact that negative films are easier to scan than more high-contrast, traditional slide films.

The news comes as Fujifilm is said to be phasing out some of its large-format sheet films in the ready-load range.

Pricing and pack sizes for Ektar 100 have still to be announced.

Club News

AP's weekly round-up of club news from all over Britain

Canterbury Photographic Society

On 17 March Gavin Hoey will deliver a talk on 'Photoshop Tips and Techniques'. For details visit www.canterburyphotographicsociety.com.

4Most Digital

The group is holding an exhibition at Saddleworth Museum & Art Gallery, High Street, Uppermill, Saddleworth, OL3 6HS, until 21 March. For more details visit www.4mostdigital.co.uk or call the gallery on 01457 874 093.

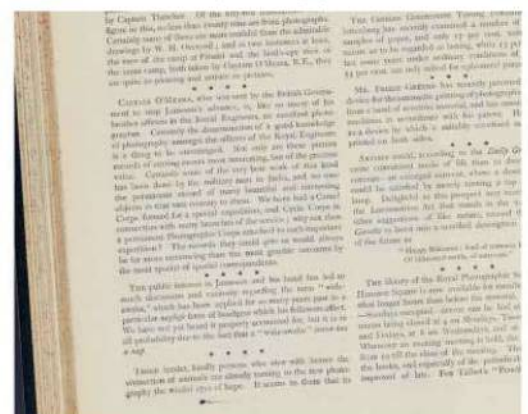
Dunchurch Photographic Society

The society will hold its annual awards dinner on 4 March. Members generally meet on Wednesdays, from September to the end of April, at the WI Hall, Southam Road, Dunchurch, near Rugby, Warwickshire. For details visit www.dunchurchps.com.

Royal Photographic Society

The society will host an exhibition of members' photographs until 10 April at the RAC Club, The Hanging Room, 89 Pall Mall, London SW1Y 5HS. The show will comprise 30 photographs by members of the Council, Advisory Board, Distinction Advisory Board and Distinction Panel. Open to RPS members only. Tel: 0207 659 0639.

Send club news to: aevents@ipcmedia.com



Amateur Photographer

This week in...

1896

AP's 6 March 1896 issue urged the formation of a 'Photographic Corps', saying that the records they could provide would 'always be far more convincing than the most graphic accounts by the most special of special correspondents'. It added: 'Captain O'Meara, who was sent by the British Government to stop Jameson's advance is, like so many of his brother officers in the Royal Engineers, an excellent photographer. Certainly the dissemination of a good knowledge of photography amongst the officers of the Royal Engineers is a thing to be encouraged. Not only are these picture records of stirring events most interesting, but also of the greatest value. Certainly some of the very best work of this kind has been done by the military men in India, and we owe the permanent record of many beautiful and interesting objects in that vast country to them.'

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- For further technical details check www.manfrotto.co.uk for model numbers 492, 494, 494RC2, 496, 496RC2, 498, 498RC2, 498RC4.
- Created, designed and engineered in Italy. New models for 2010.

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Review

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Book review

Wind

By Jungjin Lee

Aperture, hardback, 112 pages, £30, ISBN 978-1-59711-128

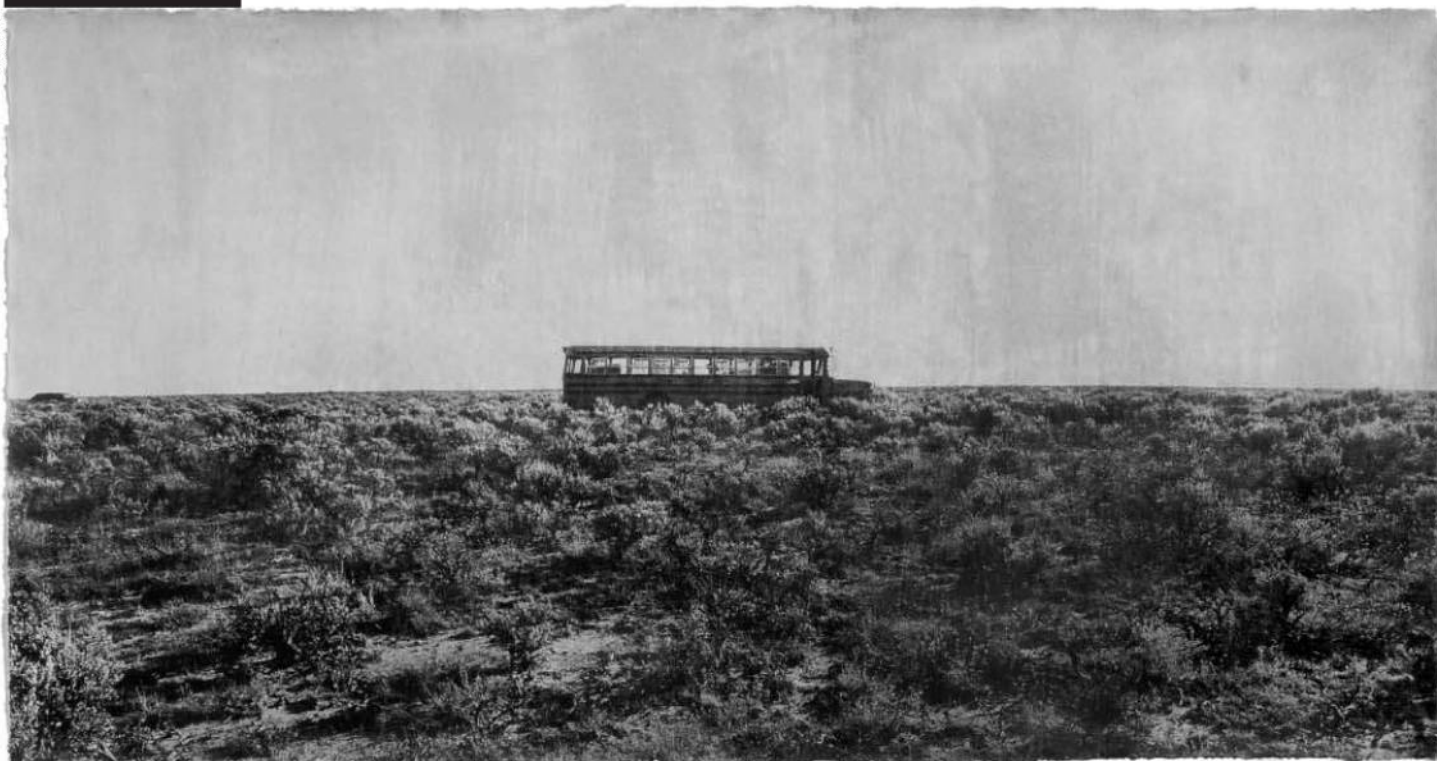
Internationally acclaimed South Korean photographer Jungjin Lee does things very much her own way. Having taught herself photography in the 1980s, she then earned a Master of Arts degree from New York University and subsequently developed a distinct textural photographic process of brushing liquid emulsion onto the surface of handmade Korean mulberry paper. Combined, these textures and brush strokes give her photographs a distinct painterly touch, and they are part of the permanent collections of institutions like New York's Metropolitan Museum of Art.

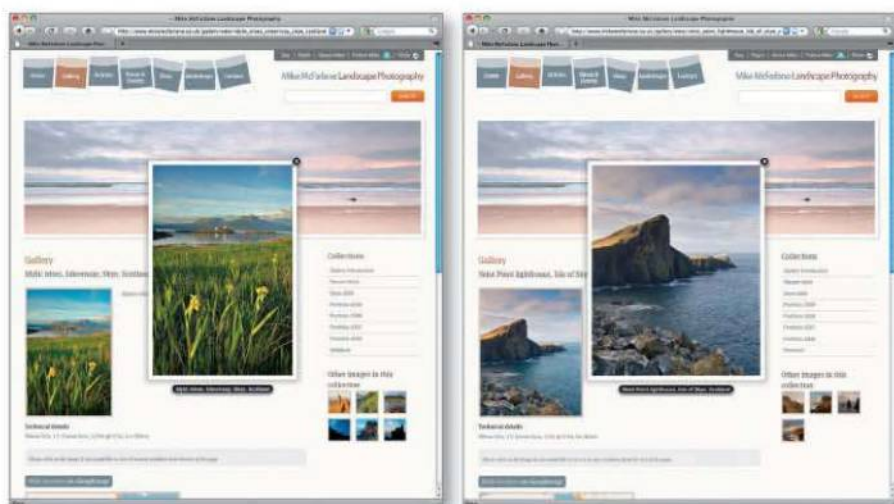
In *Wind*, Lee applies the same technique to a

series of panoramas split between the South Korean wilderness and the desolate American southwest. Gritty and stark in contrast, Lee's vast expanses are stalked by foreboding clouds and buckled trees, often looking like someone has pressed pause on an old French film. Seemingly otherworldly, often just a small man-made object in the frame, such as a school bus, sewer grating or piano, brings her images back to some understandable reality. While tending towards the artier side of photography, Lee's clear vision and DIY ethos to achieve it should be an inspiration to all. **Jeff Meyer**



© JUNGJIN LEE





Website

www.mikemcfarlane.co.uk

There are many landscape photographers working today, so how do you make yourself stand out from the rest? One solution is to ensure you have a website that makes viewers want to come back again and again. Mike McFarlane's excellent effort is a good example of how to maximise your website's potential. Not overly complicated, nor filled too full with information, the layout is clear and easy to navigate.

On the homepage there are clearly presented links to Mike's gallery, workshops and articles, as

well as news and events and his online shop. His gallery comprises the main body of the website. Divided into separate portfolios including 'Recent work', and then chronologically, the images have technical captions and a quip or sentiment about the location or image-making process, with each location helpfully shown on a map. The personal tone of the website and non-fussy presentation make for an enjoyable browsing experience. It also doesn't hurt that the landscapes are rather good, too.

Gemma Padley



Book review

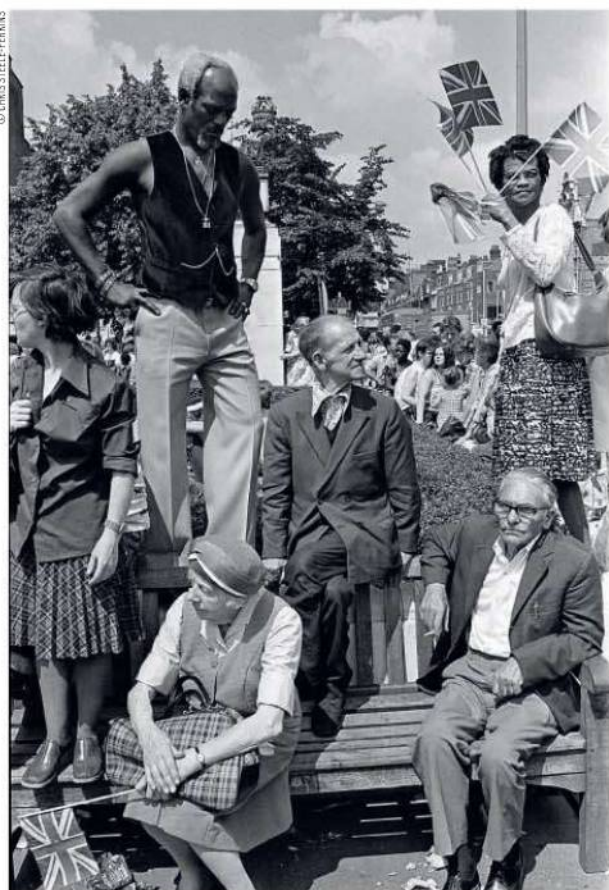
Freelance Photographer's Handbook

Success in Professional Digital Photography

By Cliff and Nancy Hollenbeck
Amherst Media, paperback, 128 pages, £24.99,
ISBN 978-1-58428-266-2

This isn't a book about how to take pictures. This is a book about doing more with your pictures. If you're toiling away at work and dreaming of something more fun and fulfilling, freelance photography can be a great way to dip your toe into the bath and either begin the journey towards becoming a full-time photographer or simply supplement your income by getting paid for your hobby.

The Hollenbecks write thoroughly and concisely on how to prepare portfolios, approach and woo potential clients, manage your images and even how to dress. This is an excellent primer for anyone thinking of making the leap, written in a way to inspire confidence in yourself without taking the form of cheesy affirmations. **Jeff Meyer**



Exhibition

Chris Steele-Perkins
England My England

16 April-28 May. University Gallery,
Northumbria University, Sandyford Road,
Newcastle upon Tyne NE1 8ST. Open Mon-
Thurs 10am-5pm, Fri-Sat 10am-4pm.
Tel: 0191 227 4424. Website: www.northumbria.ac.uk/universitygallery.
Admission free

If you missed our interview with Chris Steele-Perkins in AP 19-26 December 2009, here's a chance to see images from Chris's latest book, *England My England*, in the flesh. Chris, who was awarded the Power of Photography award in our 2010 AP Awards (see 20 February issue), has photographed all over the world as a photojournalist with photo agency Magnum, but has always been drawn to photographing England. The images he has taken in this country are not revelatory in the sense of trying to make broad claims

about the nature of society today, but collectively they offer an intriguing insight into the customs and idiosyncrasies of a cross-section of English citizens. From quarrelsome punks to lazy beach goers, picnicking families and terminally ill patients, what's striking about these images is their ordinariness but underlying unique warmth and poignancy. Taken over a 40-year period, the images encompass people from all walks of life, highlighting how innate human qualities can be found in the most mundane situations. **Gemma Padley**

Letters

Letter of the week

wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card (in a choice of CompactFlash, SD or Memory Stick)*



FUJIFILM



Head over heels

Where else in 2010 but AP could you hope to read a feature on the sublime Olympus OM-1? What a refreshing change it is to see a camera other than a Leica being labelled an icon of photography (*Icons of photography*, AP 30 January).

In 1983 I was after a new SLR and intended to buy an Olympus OM-10. After handling one I noticed the store was selling the OM-1n for just £10 more. As soon as I held one I was smitten. Unlike the OM-10, whose chunky body harked back to earlier Olympus models, the OM-1n looked and felt just what it was – sheer class! With its gorgeous chrome and black leather finish, it made my old Praktica look like a housebrick.

If I'm honest, the Olympus improved my photography not a jot. The Kodachrome 25 slides I shot on it looked no better – or worse – than those from my old Praktica. Yet there's no denying the pleasure I felt in using such a beautifully compact SLR. Sadly, it met an horrendous fate when I placed it on my mate's car roof in order to get a filter from my camera bag. Whoosh! Off drove my mate, sending my cherished OM-1n bouncing onto the road. Its 'injuries' were, alas, fatal. I've never since used another camera that looked – and felt – so good. An icon of photography indeed!

Mick Bidewell, Tyne & Wear

It's a wonderful camera, isn't it? I'm still waiting for the price to come down, and am using an OM-10 in the meantime – Damien Demolder, Editor

In defence of Pentax

As a Pentax user I can fully understand Mike Gosling's pain over the Pentax lens price increases in 2009 (*Letters*, AP 20 February). There are a number of points to take issue with, however.

First, the lenses that have increased in price the most (the DA Limited series) are high-quality products that for a long time have offered excellent value for money. However, Pentax is a smaller company that is presumably more susceptible to adverse exchange rates than the big two of Canon and Nikon, both of which are better placed to withstand short-term losses. So a price rise was perhaps inevitable. As for the budget lenses, those of perhaps most interest to 'newbies', such as the 18-55mm, 50-200mm and 55-300mm optics, are all still very keenly priced (and

decent quality too). Let's not also forget that third-party lenses for Pentax obviously cost no more than for the opposition, and can offer tremendous value. With Pentax, there is also the reverse compatibility issue, which allows the use of very good second-hand, manual-focus prime lenses from Pentax's long 35mm SLR history.

Second, Mike says Pentax bodies are too expensive. A casual glance at the advertisements in the back of AP show that the excellent K-x and K-7 are significantly cheaper than their nearest competitors, such as the Nikon D5000 and D300S.

Third, he says that Pentax DSLRs are 'not quite good enough'. Well, the Pentax range may be small, but the current cameras have received excellent reviews if you look at a broad section of print and online sources.

The K-x is one of the hottest cameras on Amazon.com, which is quite an achievement for a company such as Pentax, and proving that the brand is still capable of providing DSLR newcomers with an attractive mix of value and quality.

While Pentax is probably never going to truly challenge the big two in the DSLR market place (although it looks set to shake up the smaller digital medium-format market with the upcoming 645D), I hope that it continues to provide well-thought-out and well-constructed cameras that provide the amateur with a refreshing alternative to Canon or Nikon.

Will Brealey, West Midlands

A charge that shocks

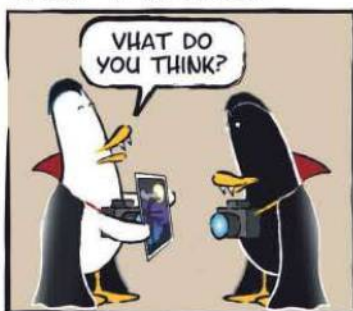
I'm writing in regard to Leonore Ham's letter about free handbooks for the Canon PowerShot G11 (AP 13 February). Having bought a G11 myself, I phoned Robert Scott as Leonore advised and was told that I'm far from the first person to phone mentioning her letter. However, these handbooks, in fact, cost £12!

Adrian Lewis, Bristol

Military propaganda

Sergeant Daniel Harmer and his colleagues of the Army Combat Camera Team (*Point & shoot*, AP 23 January) are part of the Ministry of Defence (MOD) public relations department, whose job it is to dull the horrors of war. MOD photographers are not impartial in the same way as the civilian photojournalist. The MOD photographer is bound by military strategy and rank. In other words, a picture is not put out unless it is approved. You will not see coverage of the Afghanistan conflict with the same eyes and vivid realism that the late Larry Burrows of *Life* magazine or Philip Jones Griffiths of Magnum portrayed the war in Vietnam. Instead, you have the placid representation of conflict as seen in this article, a

What The Duck



<http://www.whattheduck.net/>

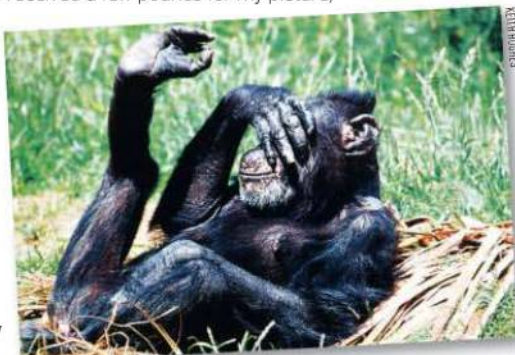
Write to Letters, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU
fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

* Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

A turning point

I was interested to read Steve Bloom's *Photo insight* article in AP 16 January, for I too have a chimpanzee to thank for an important occasion in my photographic life. A few years ago I was at Chester Zoo, which is one of my favourite photographic venues, when one of the chimps laid back and put his hand in front of his face to hide his eyes from the sun. I had been taking a number of pictures during the day and at this time had only one frame left to use. So I had to be quick, and luckily I released the shutter at just the right moment. The accompanying picture is the result. Luck? Maybe. But the importance of this particular occasion is that it led to my picture being used, by Judges, as a postcard. I received a few pounds for my picture, but more important was the fact that my work had been recognised as being of a standard that was to be seen by the general public. Don't ask my friends and relatives how many postcards they received from me that year!

Keith Hughes, Surrey



sanitised portrayal of war paid for by the British public.

In all my own dealings with the military over the years, from the French Foreign Legion to the Royal Marines and the Chinese Red Army, I have always maintained my independence, never allowing my material to be subjected to censorship before publication. It is vital that the public is made aware of the difference between skilfully placed military material, which for the most part is propaganda, and the unbiased and balanced photographs obtained by civilian photographers.

John Robert Young, East Sussex

Fun for its own sake

Regarding Roger Hicks' *Final frame* column in AP 13 February, I think he is missing the point. There are two broad categories of amateur photographer: those who enjoy creating photographic images, and those who enjoy the technology for its own sake. I fall into the latter category, and I repair dysfunctional, almost valueless cameras simply because I can and I enjoy doing so.

I have owned almost every type of camera that has ever existed, going back to the mid-1850s. I have never paid more than a few pounds for any of them because they were wrecked when I found them. If I cannot get the part, I make it. I still use different types from my collection from time to time, including wet plate, dry plate, rollfilm, 35mm rangefinder and SLR. I'm not a very good

photographer, as my photographs would probably not even qualify for a competition, let alone win one, but for me that's not the point. It's a hobby, something I enjoy because the mechanical engineering technology is interesting in its own right. Some things are worth doing for their own sake, and not because it makes economic or practical sense to do so.

Chris Lord, Lancashire

My hobby has developed into the enthusiastic and well-intentioned purchase of old junk I never find the time to use. In that way I never discover whether it works or not – Damien Demolder, Editor

A world of extremes

We have all seen in the news recently the obscene greed of bankers, politicians and certain industry bosses. Now the photographs of Benjamin Rusnak (*Changing lives*, AP 13 February) show the other side of the story. Unfortunately, these pictures of starving children will not be seen in the national press. I don't know if the term 'wonderful pictures' is correct for this subject, but they are certainly moving. They brought tears to my eyes anyway. How can we live in a world of such extremes of 'have' and 'have not'?

Edward Strawson, Pembrokeshire

The world seems always to have been this way. I sometimes wonder if it can ever change – Damien Demolder, Editor

IT'S been a good winter with plenty of snow, although each bout caused chaos. It wasn't good for drivers, but for photographers it's been fantastic!

Thousands of us have been out taking photographs, recording the 'eight inches of snow' in our locality. Many of these have been sent via email to family and friends, and the internet has recorded increased activity. I received six and sent three. Multiply that by the number of people sending and receiving and that's a lot of internet traffic. It's not only landscapes indicating the depth of the snow, but cars covered in white stuff, frozen canals, children throwing snowballs, snowmen in gardens or just chocolate-box pictures of villages. And let's not forget those of youngsters and adults on toboggans, enjoying themselves as they hurtle downhill (and a few policemen doing the same). Such scenes were flying around the internet in their thousands.

Snow became the perfect photographer's putty. Ice sculptures and snowmen of all forms were made and snapped for posterity. Websites, including national TV and news ones, couldn't get enough of them. One or two of the wittiest come to mind:

“Snow became the photographer's putty. Ice sculptures and snowmen of all forms were made and snapped for posterity”

pictures of a hitchhiking snowman by a roadside, and one of a snowman making a phone call, standing in the box with the receiver to his ear. Creativity went up as temperatures went down.

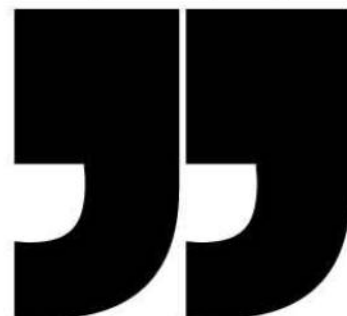
Quite a few people I spoke to on the phone in various parts of the country reported how picturesque it

looked with the snow settled on tree branches against a blue sky.

Manufacturers have benefited from all this. GfK and Technology UK reported a rise of 8% in camera sales last December, boosted by people upgrading their current models to new ones, merely to take pictures of the snow. Sometimes users want better quality or a bargain in the sales, but suddenly DSLR models that include weather sealing make a lot of sense.

Daylight film emulsions (remember those?) used to have a colour balance of around 5,000K, which is ideal for recording a blue sky at noon on a summer's day – conditions under which we'd expect lots of pictures to be taken. Now digital cameras are being used by the mass market all year round as well as by enthusiasts – and all due to a bit of snow. Thank goodness batteries no longer pack up at the first sign of winter, as they used to do in my early cameras.

Thank goodness for easily adjustable colour balance. With so much to capture and constantly improving photographic tools, no wonder there were so many cameras being used this winter. To paraphrase the words of a famous politician, we've never had it so good.



Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication



Photo Insight

The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's David Clapp

DAVID CLAPP Landscape
Our landscape and travel expert. Based in glorious south Devon, David is represented by seven stock agencies worldwide



DAVID CLAPP
EXPLAINS HOW
PERSISTENCE
AND A LITTLE
IMPROVISATION IN
THE FACE OF DRIVING
RAIN RESULTED IN A
RELIGIOUS EXPERIENCE

NOT long ago, while trying to push my photography into new areas, I started a mini landscape project. The idea was simply to take images in driving rain to prove a point to myself that imagery could be born of optimism. It's so easy to look out of the window on a wet Sunday in winter and decide to flick the kettle switch rather than contemplate a potential drenching in the name of

so-called art. It's also natural to crave some meteorological favour when shooting landscape images, but rain means grey clouds. Some clouds, though, have silver linings.

I set off for another drive around Dartmoor. While looking for inspiration to crash into the car, my gawping left another branch scrape on the paintwork as I corrected my steering. These were the early days of Dartmoor shoots, when I naively thought I might just 'spot something' roadside. After 40 miles and still with nothing to show for it, I pulled over, wiped the condensation off the driver's side window and played with the wiper speeds. 'This is miserable', I thought to myself. 'Great project, David. There's nothing here to shoot, just dull brown and flat grey. Roll on May, when I can immerse myself in a riot of blues, soft yellows and fresh green. All this drabness will be long forgotten'.

With a blank bracken canvas disrupted by just a few distant hawthorns, one tree in particular seemed to hold some form. I hauled on my wellies and began kicking my way up the hillside, thinking that bloody mindedness could perhaps pay dividends if optimism didn't surface. It wouldn't be the first time that a seemingly fruitless road could lead to redemption – well, that's what I often read in photography magazine narratives.

This hawthorn has real shape (see left). It's a bit like a cross between a bird's nest and an overdue haircut, but it certainly has character. With the dull grey starting to lift, I took out my Canon EOS 5D, my new 17-40mm f/4L lens and sat on the damp grass, kitchen roll in hand, looking through the viewfinder. The wider the focal length, the more interesting the sky became, so I worked the camera's height and position to try to make something stronger. This looks like a moody book cover, a tale of abandonment perhaps. I took two graduated filters out of the bag, a

0.9ND hard step and another soft step, and tried putting them together. The sky became considerably darker at the top, revealing hidden tones, but it is the vignetting in the upper corners that give this scene its fictional look. Walking back I could see it in my mind: quill and ink title, Georgian fonts, a success despite there being no light at all, but it would lean towards digital art for sure.

With my gear in the back of the Skoda, the deluge returned. A quarter of a mile later I pulled over again, this time with a rush of anticipation. There on the hillside was the church of Walkhampton, with strong beams of light moving rapidly towards me (see right). I grabbed my 70-200mm lens and sat waiting in the rear seat with the window down. With a lens hood attached I pushed the lens through the window gap, attempting to protect the front element from rain. However, the wind was blowing straight towards me so it splattered rain all over the glass. Sopping kitchen roll pulled from my coat pocket did nothing but smear, so I got out of the car.

While leaning into the car, it suddenly dawned on me: I could use the boot as a windbreak. I set the tripod up and attached the camera, leaving the boot open. With the beam of sunlight moving across the village, the wet slate roofs began to reflect the light. I thought: 'If this beam comes a little closer and lights the church, I will go to Communion, and confession too, I promise.' The ground grew brighter and brighter, and then the beam took a sharp right. I shouted 'No!' at the sky, reviewed the screen and laughed. There on my LCD was God speaking soundly to his congregation. **AP**

To see more pictures by **David Clapp** visit www.davidclapp.co.uk.

If you're interested in landscape photography, **David Noton** will be hosting a seminar on 17 April. Visit www.amateurphotographer.co.uk/features for details



BETH PICTURES © DAVID CLAPP



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Richard Sibley explains how to use the digital darkroom to rescue a flat image and transform it into a high-key b&w portrait

After

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Before



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Before you start

Software
Adobe Photoshop, Photoshop
Elements or similar software

System requirements
Windows PC or Mac

Skill required ●●●●●

Time to complete 15 minutes

Technique explained

High-key black & white portrait effect

IT can be difficult to get a completely white background in a small home studio. Often there is not enough room to position two lights on either side of a background, or the small space means that the light bounces around and ends up looking flat. This was the case with a portrait (above left) I shot recently.

With a low ceiling and no room to place a light behind the subject, the light from a ringflash produced flat lighting and a grey background. However, this

produced a suitable image from which to create a high-key portrait image.

Traditionally, high-key portraits have few completely black areas, and much of the image is very light. A good rule of thumb is to make sure that the subject's pupil and eyelashes are black, and that the lightest part of the skin is as light as it can be before it goes completely white (a tonal value of 255).

Using a few of Adobe Photoshop's basic tools, I was able to achieve this effect and turn the background

completely white. I converted the image to black & white with an orange filter effect created using the Channel Mixer, with the red and blue channels set to 50%. Using the blue and green channels too much makes the skin and hair look darker, while the red channel can make the skin look washed out. I find the orange filter effect to be a good compromise.

Once converted, it is a case of using the Levels and Curves controls to create the high-key effect.

High-key conversion

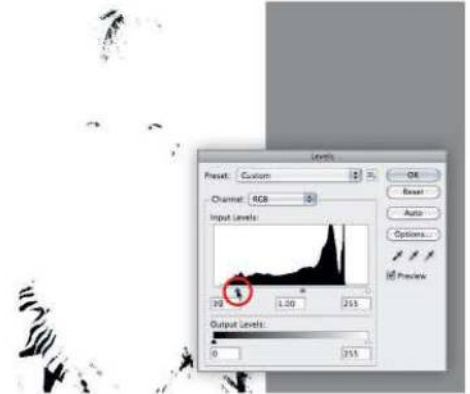
Using Levels and Curves to create a high-key portrait



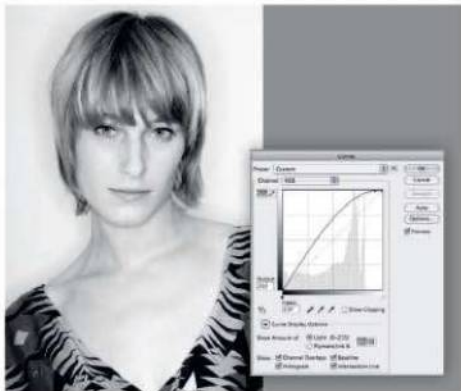
1 The original colour image is quite flat and evenly lit, making it a good candidate to transform into a high-key image.



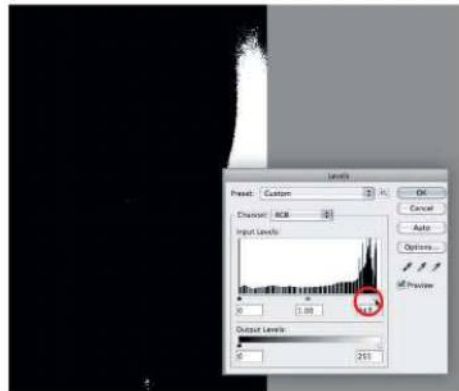
2 First, convert the image to black & white by selecting Image>Adjustments>Channel Mixer and ticking the Monochrome box at the bottom of the panel. The Orange Filter Preset produces the best results, as it lightens hair and skin tones without making them as bright as the Red Filter option.



3 Use the Levels tool (Image>Adjustments>Levels) to ensure there are blacks in the image. Select the shadow marker and hold down the Alt key while dragging it to the right. As you do this the areas that become black will be shown. Move the marker until the subject's pupils are black.



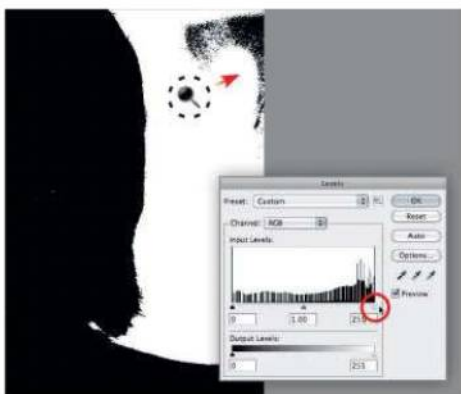
4 To create the high-key effect, the highlights and midtones need to be lifted. To do this, select the Curves tools (Image>Adjustments>Curves) and lift the line to create a steep curve. Be careful not to create patches of white on the subject's skin.



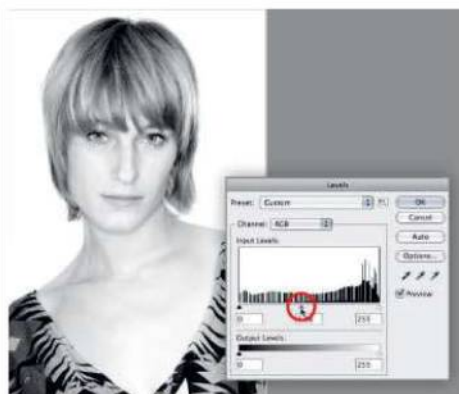
5 Now go back to the Levels tool and this time select the highlight marker. Hold down the Alt key and drag the slider to the left until as much of the image has turned white as is possible without losing any tones in the subject's skin.



6 Most of the background should now be completely white, but to make sure that it is select the Dodge tool and change the strength to 8% and the range to highlights. Now use the tool and go over the background.



7 Using the Levels tool, hold down the Alt key and click on the highlight marker. The background should be completely white. Any small patches that aren't should be black. Make a note of the position of these areas and then go back and use the Dodge tool on them again.



8 Finally, lighten the midtones of the portrait using the midtone slider in the Levels control.



9 The final image still has black tones, but the shadows are kept to a minimum. The background is now white and the subject's skin is bright, but with no completely burnt-out white areas

Dawn's early light



We all know that we need to get our equipment charged and ready before a dawn shoot, but how can we make sure that we choose the right subject and location? **Jason Theaker** explains dawn's potential and provides a few simple steps to ensure maximum creativity

YOUR phone alarm jolts you from your slumber at 5.30am and you struggle to drag your securely hibernated, slightly worse-for-wear body away from the warm holiday cottage bed. Your immediate instinct is to silence the din (uncoordinatedly fumbling with eyes still closed) before your partner wakes and banishes you to the spare room for the rest of the holiday.

The previous evening's criticisms – 'You're crazy getting up so early', 'You'd better not wake me' – will have evaporated, because you're secure in the knowledge that you are fully prepared. Packed safely in your car boot is suitable equipment and clothing for the winter conditions, comprising warm waterproof clothing, fingerless gloves, over-trousers, wellies, hat, torch, compass, whistle and mobile, and neatly waiting for you by the front door is your gear, all clean, charged up and ready for action.

Anticipating that only half of your sleepy brain will be working the next morning, you will have also made plans to avoid the classic 'forgot to reset' schoolboy error. You will have remembered to reset the ISO back to 100, down from ISO 64,000 after the previous evening's 'family on holiday in atmospheric pub' series of images. You will also have transferred and reviewed the images to your laptop (despite your partner expecting some conversation), formatted the card, reinstated raw and reset the f-stop to f/11–f/14 in order to maintain optimum hyperfocal crispness, balanced against a slightly compromised depth of field.

If you don't do this the night before, you're sure to forget when driving to the pre-scouted location (already ten minutes late from that extra coffee), with your eyes scouring each side of the road as you watch the subtle changes in colour in the western

skyline. Finally, on arrival, you find yourself in the dark, struggling down slippery obstacles in the pursuit of perfection; time (and possibly tide) will be against you.

During a sunrise, the optimum conditions normally arrive a short time before dawn, so to make the best of that fleeting window of maximum colour you need to be in the perfect location at the exact time. Environmental and geographical planning using online aids such as maps, tide times, weather forecasts and the Photographer's Ephemeris (see page 23) will partly inform you of the mechanics of what you might face, but the really complex and ultimately fascinating part of the process is the creative choices you make to realise your vision.

Creative choices

When shooting a popular photographic subject such as a sunrise, there is a slight danger of following the well-worn path of least resistance and slipping towards the dreaded cliché. To prevent this horror, it's important to visualise the type of image you are seeking and think about how to set your attempt apart from the thousands of others. This is by far the most interesting, and biggest, challenge when planning your trip, as there is no 'correct' way of doing this. Creativity is wonderfully complex, and by its very nature it doesn't fit into formulaic checklists so you're going to have to develop your own, based on your preferred style and vision. This is harder than it sounds and it may take years to formulate your own style.

The first thing you must do is expose yourself to as much photographic – and even non-photographic – 'culture' as possible (yes, even French avant-garde subtitled films are useful). Consuming as much culture as possible is useful as a means of developing deeper subtleties.



ALL PICTURES © JASON THEAKER

I consider my animation training influential in my love of movement within the static image, and I would also cite my willingness to experiment to my art-school background. Meanwhile, my wider consideration for who is looking at my images comes from working in the commercial animation industry. Experiences such as these become the texture for your ideas and guide you (sometimes subconsciously) towards a more meaningful and considered approach. You might, for instance, recall how the light was used in a particular French film and try to recreate it in nature. The more possible points of inspiration you expose yourself to, the more you will think about your compositions.



Above: Black Nab, Saltwick Bay, North Yorkshire. Jason has taken a portrait shot of this often photographed location
Right: Look at cloud thickness and note wind direction, as it will indicate any coming breaks and predict forthcoming events, says Jason





Next comes what I call 'conceptual experimentation'. This is vital to creative development, and it's critically important to avoid restraining yourself in any way. Try to dispel the fear of failure and believe in your general conviction to make a great image, even if you're not sure of the outcome (and if you're doing it correctly you won't be).

Too often people have a blockage when it comes to trying something new, and they seem to want to just copy others because they *think* it will work. This may be satisfying in the short term, but it will not produce anything really new. Effective experimentation by its very nature is an insecure process in that it forces you to break new ground and move beyond your comfort zone. Maybe you shy away from long exposures, but the shifting tide is leaving long, white streaks across the beach at dawn. Framed low, with lots of foreground, the effect could be quite intense, but you just don't know for sure. Remember that if you can extract something worth developing from this uncertainty, it's progress! Create subtle ideas from varying inspirations, subjects and styles. Ignore the so-called 'rules'; they are for people following formulas.

Let's face it: we go to iconic locations for a reason. Try to view these places from a less obvious vantage point. For my image of Saltwick Bay (see page 20), I chose to coincide my dawn visit with the less popular high water. I'd seen many impressive sunrise compositions of Black Nab at low tide (I've



This mist didn't hang around for long and only moments later the sun bleached out the subtleties to a high-contrast silhouette, says Jason

The difference 30 minutes makes

Timing is of the essence when shooting at dawn, as the quality of light changes quickly and dramatically. With the image below left, I kept slightly in from the east-facing edge of the forest, just enough for the light to filter through the trees. My aim was to use the foliage to cast misty shadows and use the trees as a partial filter to avoid bleaching out the central detail. I wanted to exploit the

atmosphere of the autumnal dawn, with a feeling of energy seeping through the gloom.

If you consider the same type of shot only half an hour later (below right), you can see how quickly the conditions developed. The contrast became stronger and the colour faded as the sun moved higher and began to burn off the mist. This highlights the importance of being in the exact location

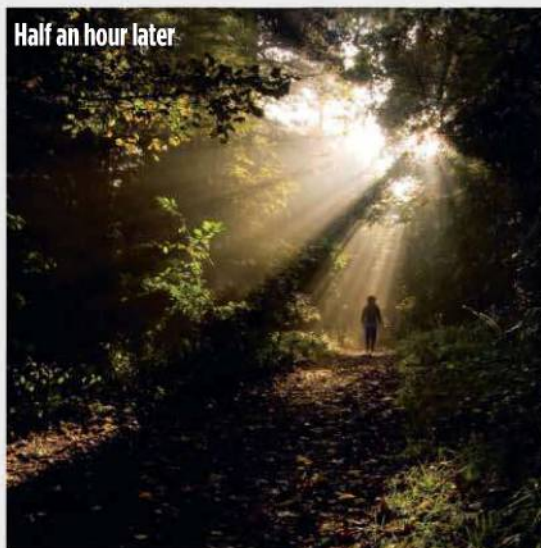
at the right time if you want to exploit optimum conditions.

On this particular morning I had an eight-year-old apprentice, who was more interested in finding birds' nests than using the camera and tripod I had given him for his first-ever dawn expedition. You can see my son walking along the path in the second shot.

First shot



Half an hour later



Exercise caution when excluding popular subjects and compositions. After all, they are classic for a reason

even seen the tripod holes), but this time I suppressed the temptation to bag a classic Nab in the risky attempt of defining the shot as my own.

However, be warned: exercise caution when excluding popular subjects and compositions. After all, they are classic for a reason and pushing your picture too far away from the archetype carries the danger of your audience misunderstanding it. You are, after all, trying to communicate with an audience wider than yourself.

Sunrise vs sunset

As the sun gets closer to the horizon, the intensity of the light becomes filtered by the increased depth of atmosphere. This subtly changes the strength and the mixture of colours you may experience, which is why the light around dusk and dawn is considered of superior quality. Dawn, however, brings a few more environmental and emotive advantages.

Temperature is the main catalyst influencing the quality of light. At dawn you're much more likely to encounter dramatic conditions such as frost, mist and dew. There is frequently less wind and this stillness adds misty atmosphere. Often you can see the subtle changes in colour within the sky before the sun dramatically increases the contrast. Look at the cloud thickness and note wind direction, as this will indicate any coming breaks and predict forthcoming events.

Yet why are dawn conditions considered so dramatic? There is an understandable human value to painstakingly crafted imagery, and, let's be honest, crawling out of bed painfully early time and time again in pursuit of perfection favours the persistent (though that's not what my wife would call it). However, I find it's often more illuminating to analyse the emotions a picture rouses, as this gives you a better understanding of how other people see it. This is, after all, your central objective: attempting to stimulate the viewer's emotional engagement with your work.

As this is your goal, dawn's enormous optimistic potential can give your pictures an immediate connection with viewers. Sunrises speak of opportunities waiting and offer peaceful solitude, untainted by human selfishness. Being on a deserted beach at dawn feels far more congenial than sharing the same dusk beach with parties of cider-drinking, barbecue-making noise generators. **AP**

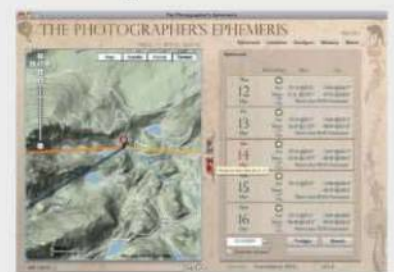
To see more of Jason's photographs visit www.jasontheaker.com



Bamburgh Castle, Northumberland. Jason shot this iconic photograph at a distance during dawn's low tide

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The Photographer's Ephemeris is a great application that shows you where and when the sunrise and sunset will be at your chosen location on any day of the year. This tool is invaluable when you're trying to work out where to place yourself for a sunrise or want to exploit optimum celestial conditions. Visit www.stephentrainor.com/tools to download.



ICONIC PHOTOGRAPHER

Bob Carlos Clarke

1950-2006

Bob Carlos Clarke's provocative work and outspoken opinions concealed a dark side to his personality. **David Clark** looks at the life of this restless, creative and ultimately tragic character

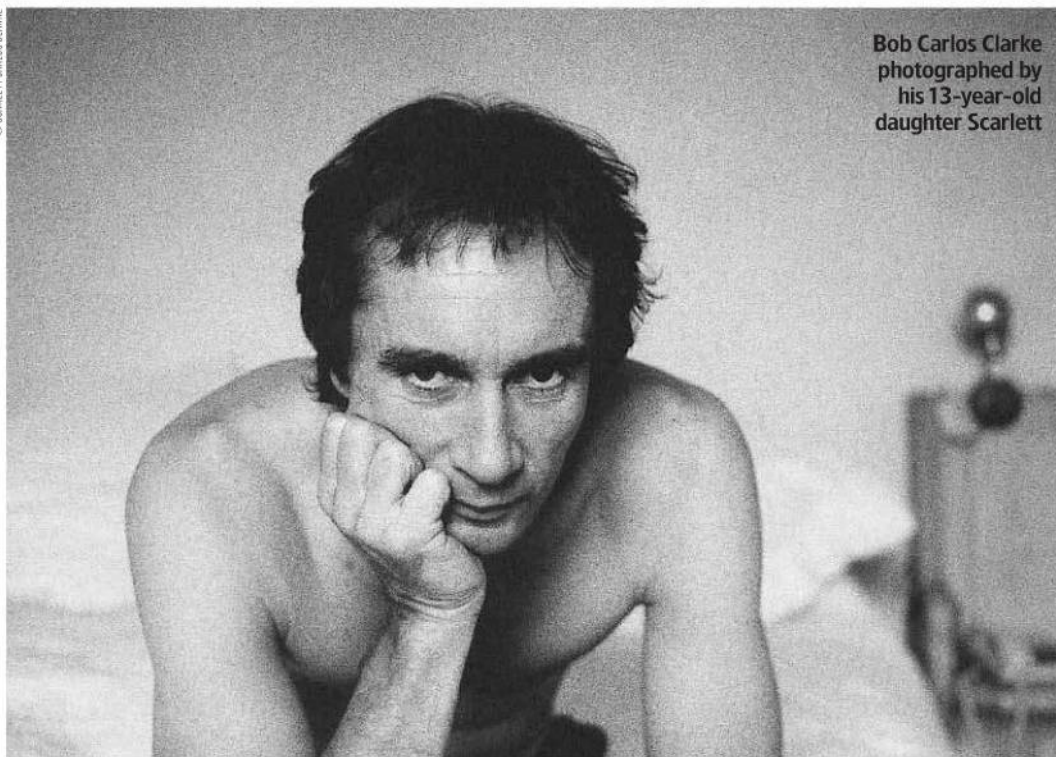
BOB Carlos Clarke's bold, well-crafted images made him one of the most famous photographers of his generation. He is most often associated with glamorous, confrontational images of beautiful women, often rubber-clad and depicted as dominant and physically flawless. Yet his work encompassed a much wider range of subjects, including celebrity portraits and still-life studies. Admired by his peers and popular with the public, his work is now achieving the kind of success in the fine-art world that eluded him in his lifetime.

Carlos Clarke, the son of a retired major, was born and brought up in Ireland. He later wrote that '1950s Southern Ireland was a fertile environment for the cultivation of sexual oddity, rife with papal propaganda, Protestant prudery, bigotry, hypocrisy and ignorance.' He spent ten unhappy years at public schools from the age of eight. This included several years at Wellington College in England, from where he wrote frequent tearful letters to his parents.

After leaving school he went to Worthing College of Art in West Sussex. Sex was a driving force in his work from the outset and he claimed that he took up photography as a way of getting to know a beautiful girl in the year above him called Sue, who did part-time modelling. She soon became his lover and later his first wife.

Carlos Clarke's passion for the medium was immediate; he had found something he enjoyed doing and which also enabled him to meet and photograph attractive women without their clothes on. To generate income he began photographing nudes for publications, including *Men Only* and *Penthouse*, while continuing his education. He undertook a degree in photography at the London College of Printing and went on to complete

© SCARLETT CARLOS CLARKE



Bob Carlos Clarke
photographed by
his 13-year-old
daughter Scarlett

I shot the cutlery to stop myself going crazy, and I consider these and the stones to be among my best photographs

an MA in the subject at the Royal College of Art in 1975.

During his time at college a friend introduced him to rubber-wear and photographing models in fetish gear became a recurring element in his work in the years that followed. He

later admitted that he got himself 'thoroughly rubber-stamped with a reputation that became an embarrassment.'

His first book, in which he provided images to illustrate Anaïs Nin's erotic novel *Delta of Venus*, was published in 1980. This was the start of a decade in which Carlos Clarke became a highly successful photographer. He was commissioned to shoot portraits, advertising campaigns for high-profile clients and glamour calendars. In the studio, Carlos Clarke often used his larger-than-life persona to provoke a reaction from his models, while his attention to technical perfection, particularly lighting, bordered on the obsessive.

He went on to shoot portraits of celebrities including Keith Richards,

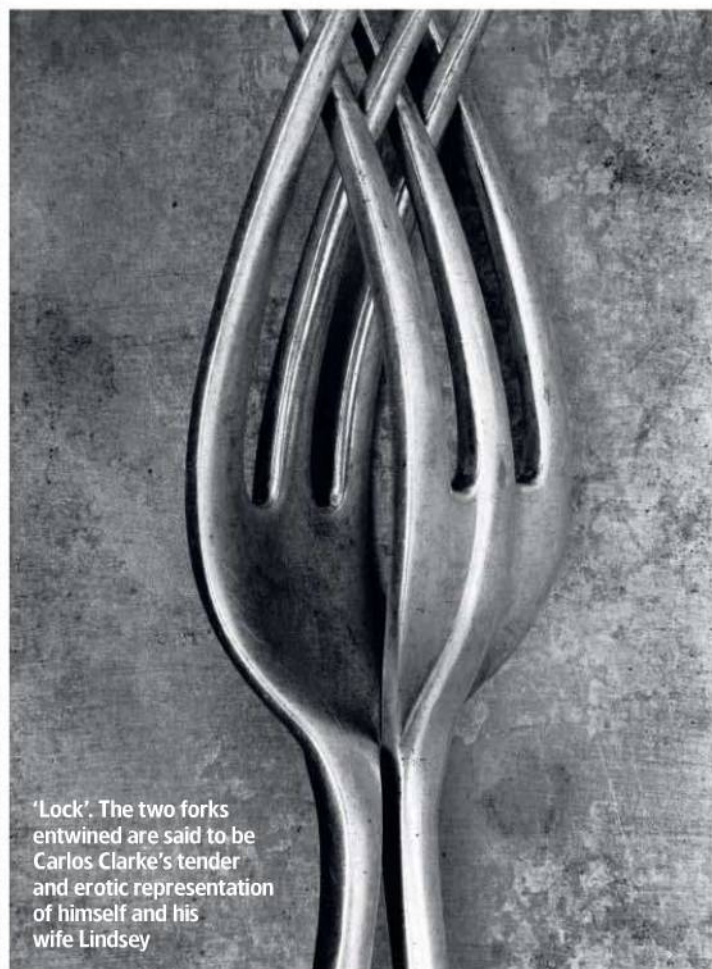
Dita Von Teese and Rachel Weisz. However, he generally preferred working with unknown models. He would often approach girls in the street and ask them to pose for him, or go out late at night to London nightclubs to search for his next muse.

Despite his addiction to high-energy photo shoots with glamorous women, there was also a completely different side to his work. He enjoyed still-lives and his subjects were mainly found objects such as stones, flowers and cutlery. 'I shot the cutlery to stop myself going crazy,' he later said, 'and I consider these and the stones to be among my best photographs.' After the sinking of the *Marchioness* pleasure boat on the Thames in 1989, he spent months scouring

'Black Is My True Love's Heart'. After a friend introduced Carlos Clarke to rubber-wear while at college, photographing models in fetish gear became a recurring element in his work



© THE ESTATE OF BOB CARLOS CLARKE



'Lock'. The two forks entwined are said to be Carlos Clarke's tender and erotic representation of himself and his wife Lindsey

© THE ESTATE OF BOB CARLOS CLARKE

Amateur Photographer ICONS OF PHOTOGRAPHY

Decisive moments

- 1950** Born in Cork, Republic of Ireland
- 1964** Sent to Wellington College, an English public school in Berkshire
- 1969** Attends Worthing College of Art, where he develops his passion for photography
- 1975** Completes an MA in photography at the Royal College of Art
- 1980** Publishes his first book, *The Illustrated Delta of Venus*
- 1987** Produces a series of original portraits of the chef Marco Pierre White, published three years later in the book *White Heat*
- 1990s** Writes a regular column in *Amateur Photographer*, titled *Devil's Advocate*
- 1999** Produces the 'Cutlery' photographs, a series of fine-art, still-life studies
- 2003** Publishes perhaps his most famous book, *Shooting Sex: The Definitive Guide to Undressing Beautiful Strangers*
- 2006** Commits suicide at the age of 55 by jumping in front of a train at a level crossing in Barnes, south London

© THE ESTATE OF BOB CARLOS CLARKE



Carlos Clarke photographing model Vanessa Upton, who developed a more outrageous style the more she worked with him



the river bank in search of relics to photograph. These images were later published in a charity calendar.

Carlos Clarke enjoyed many successful years in the business. However, his high-energy, unpredictable personality and the kind of work he liked to create eventually contributed to his downfall.

Although he had highly creative phases there was also a profoundly dark side to his character. His second wife, Lindsey, has said that towards the end of his life he often talked about suicide or sank into deep depressions. At the same time, the price of having a distinctive and successful style was that he was still strongly associated with it after it was no longer fashionable. Commissions became less plentiful.

Although he continued working and published the autobiographical book *Shooting Sex* in 2003, he was behaving increasingly erratically. In early 2006 he was admitted for treatment to The Priory in south London, where he was declared psychotic and initially put on suicide watch. It seemed that he was responding to treatment, but on 25 March he walked to a level crossing at Barnes, leaped the barrier and

Never underestimate the importance of your unrepeatable, irreplaceable, iconic photographs

jumped in front of a train. It was an end that many of those people closest to him saw as tragic but in some ways sadly inevitable.

Since his death, Carlos Clarke's work has become highly sought-after by collectors and his images have appeared in the National Portrait Gallery – an honour denied in his lifetime. He himself was aware of the allure that a tragic death brings to an artist's work. 'For the purposes of defication, an early and appropriate death is essential,' he wrote in *Shooting Sex*. 'If you want to qualify as a legend, get famous young, die tragically and dramatically, and never underestimate the importance of your unrepeatable, irreplaceable, iconic photographs.' **AP**



Books

Bob Carlos Clarke produced five books in his lifetime: *The Illustrated Delta of Venus*, *Obsession*, *The Dark Summer*, *White Heat* and *Shooting Sex*. All are available at www.amazon.co.uk, either new or used. There's also an informative and candid biography, *Exposure: The Unusual Life and Violent Death of Bob Carlos Clarke* by Simon Garfield.

Websites

Carlos Clarke's official website is www.bobcarlosclarke.com. It offers a slideshow of his most famous images, a selection of tributes that appeared in the press after his death, a brief biography and details of print sales.

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Round two

**Have you ever
seen the rain?**



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WE'RE one round into Amateur Photographer of the Year 2010, in association with Canon, and it's clear there are some serious competitors out there. The volume and quality have been staggering.

In the middle of one of the coldest and snowiest winters in recent years, it seems only fitting that the subject of our second round should be bad weather. On the following pages we have offered some tips and techniques to help you get started. With several big snow storms under our belts and plenty of rain this season, we're confident you have had plenty of subject matter to work with and look forward to a diverse group of dynamic images.

At this point we would like to remind everyone that it is vitally important to include a daytime telephone number and address so we may contact you in the event that you are shortlisted or win the round. Please also remember to include details of your image in your email entries so we can judge your image accurately. Without a sentence explaining what your picture depicts, our judges have to guess – and they may guess wrong! If you visit the link below you will find all the rules for entry, terms and conditions and the disclaimers that must be copied and pasted into an email entry.

Remember that the top 50 pictures each month all receive points on our league table, and the top 30 are printed in the magazine. Persistence pays off in APOY.

Be sure to look out for the results from round one, Islands in the Stream, in AP 27 March.

**How to
enter
via email**

For full details of how to enter via email and terms and conditions visit
www.amateurphotographer.co.uk/apoy10

Round two

In association with Canon

Canon

Have you ever seen the rain?

In Britain, we may not give much credence to rain and bad weather because we see it so often. That's why in this second round of APOY 2010 we are aiming for a clear water revival. Forty years ago John Fogerty wrote the song, *Have you ever seen the rain?*, but we would like to know if you have ever seen the rain from behind your viewfinder.

Of course, it doesn't have to be rain that you photograph. You may have explored the recent snow storms with your camera, or perhaps you've captured some brilliant long-exposure motion blur during gale-force winds. If it can cause a train delay, we want you to photograph it. What we don't want are warm, sunny days – at least not as entries for this round. We'll happily accept a March that's warmer than the previous two months we've had!

Great pictures can be found anywhere in bad weather: raindrops pelting flowers; city scenes reflected in puddles; commuters huddled up in the cold. You can travel as far or as close to home as you wish to find a great picture to enter into this round. On the right we've offered some tips and information to help get you started.

Plan your APOY year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Islands in the stream	Landscapes and water	6 Feb	26 Feb	27 Mar
Have you ever seen the rain?	Rain and bad weather	6 Mar	26 Mar	24 Apr
Everyday people	People in their environment	3 Apr	23 Apr	29 May
In bloom	Flowers and plants	1 May	28 May	26 Jun
Here comes the sun	Sunrises, sunsets & sunny days	5 Jun	25 Jun	31 Jul
Close to you	Macro and close-up	3 Jul	30 Jul	28 Aug
Wish you were here	Travel photography	7 Aug	27 Aug	25 Sep
Walk on the wild side	Wildlife and domestic animals	4 Sep	24 Sep	30 Oct
Black or white	Black & white/monochrome	2 Oct	29 Oct	27 Nov
Take on me	Portraits and self-portraits	6 Nov	26 Nov	25 Dec



Rain

A heavy rain shower can be a magical time for taking pictures, as puddles form and create reflections, droplets make splashes, and light glints off paved surfaces. Meanwhile, you have control over how dramatic or serene this will all appear. Choose a fast shutter speed and you will freeze raindrops as they fall, creating a tense and dramatic mood. Use a long exposure and the drops will run together into strands, giving your picture a more peaceful tone.

Snow

Too often our snowy scenes can be spoilt by dull grey skies. And because your camera's lightmeter assumes the average scene is 18% grey, you also run the risk of a grey, sludgy landscape. Finding interesting colours and shapes can help inject some contrast into your image. People are great compositional elements, as they wear lots of colours, and they can even add depth and scale to a composition.



Before the storm

The calm before the storm can be a dangerous time to work, particularly if you have no protective coverings for your gear, but the light in these moments is irresistible. By underexposing in the low light, you can deepen the hue and saturation of the colours in the sky, and later you can use the Levels or Curves tool to rescue detail from the shadows in your foreground.





1st prize

Our first-placed winner will receive Canon's brand-new 18MP EOS 550D with EF-S 18-135mm f/3.5-5.6 IS lens, worth £1,099.99. Ideal in low light, the EOS 550D offers an ISO range of up to 6400 – expandable to 12,800 – for those environments where using flash is undesirable. Other features include Full HD movie capability, an external microphone socket, a 3in LCD and a Quick Control screen. The EOS 550D also boasts a new 63-zone dual-layer metering sensor that analyses focus, colour and luminance information. The winner will also receive Canon's BG-E8 battery grip for the EOS 550D, worth £159.99. In total, the first-placed winner will receive prizes worth £1,259.98.

Worth £1,259.98 RRP



2nd prize

Our second-placed winner will receive Canon's PowerShot G11 compact camera, worth £599. Designed for exceptional image quality and professional levels of flexibility, the PowerShot G11 combines a 10MP high-sensitivity sensor, a 5x wideangle (28mm) lens, a full manual mode and a 2.8in vari-angle LCD.

Worth £599 RRP



3rd prize

Our third-placed winner receives Canon's 10MP PowerShot A495, worth £139. This easy-to-use digital compact boasts a 10MP sensor with 3.3x optical zoom and a Smart Auto Mode, which uses Scene Detection Technology to determine the shooting scene from subject brightness, contrast, distance and overall hue.

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AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

Entry form

After you've read the rules, send your entry to:

Have you ever seen the rain?, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 26 MARCH 2010

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name

Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm). Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

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Gary Horner Suffolk

Herringfleet Mill...1

Gary took three exposures (over and underexposing by 1 stop each time), which he combined to create an HDR image
Canon EOS 40D, 10-20mm, f/16, ISO 100

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3



This less obvious composition works really well with that foreground boat adding surprising interest, depth and context to the mill. Even though the mill is now in the background it is still very much the subject, and Gary's exposure has perfectly mixed the silhouette with retained detail. This makes a very interesting picture, and the 3D boat jumps off the page against the flat background – Damien Demolder, Editor

Gary Horner Suffolk

Gary started photography in 2006 out of a love of the Norfolk Broads and the East Anglian coastline. 'I find the light at sunrise and sunset mesmerising,' he says. 'The countryside takes on a magical appearance that cannot be replicated at any other time of the day.' Mainly concentrating on landscapes and seascapes in the Norfolk and Suffolk regions, Gary sees his photography as a way to preserve the countryside for future generations. To see more of Gary's images visit www.eastcoastimages.co.uk.

Herringfleet Marshes

1 A cold winter sky, frosty grass and subdued colour palette create a magical, if icy, scene
Canon EOS 40D, 10-20mm, f/16, ISO 100

Herringfleet Mill... 2

2 Gary also shot this as an HDR image and says he just managed to photograph the mill before the sun disappeared behind a cloud
Canon EOS 40D, 10-20mm, f/16, ISO 100

Thurne Mill, Norfolk

3 The boat leads the eye to the mill in the background in Gary's atmospheric image
Canon EOS 40D, 10-20mm, 1/2sec at f/16, ISO 100, ND grad

Muttons Mill, Norfolk

4 Gary creates a 'quintessentially English' image of this wintry scene
Canon EOS 40D, 17-70mm, 1/5sec at f/16, ISO 200, ND grad





Paul McKie Warwickshire

Paul took part in an AP *Masterclass* before Christmas (see AP 12 December 2009) and has also had work published in *Gallery*. He spends a large part of his time concentrating on children's portraiture. 'I have four children, so am never short of willing subjects,' says Paul. 'I'm looking to expand my portrait work and am considering entering APOY this year to push the boundaries of my photography further.'

Harriet

1 Paul wanted to create an informal portrait using natural light, so he took this image outside on an overcast day. He chose to shoot in landscape format to create interest

Nikon D300, 24-70mm, 1/320sec at f/6.3, ISO 640

Twins... 1

2 In this image of his twin daughters, Paul posed his subjects so one was in the background and the other further forward to highlight their individuality

Nikon D300, 24-70mm, 1/2500sec at f/4.5, ISO 500

Twins... 2

3 'I took this image on a family trip to Kenilworth Castle in Warwickshire,' says Paul. 'The grounds provide some interesting backdrops for portrait shots'

Nikon D300, 24-70mm, 1/250sec at f/5.6, ISO 250



Estuary

1 Sunlight brings out the vibrant colours in this scene, creating a painterly quality

Canon EOS 40D, 17-85mm, 1/80sec at f/11, ISO 100

Lifebuoy

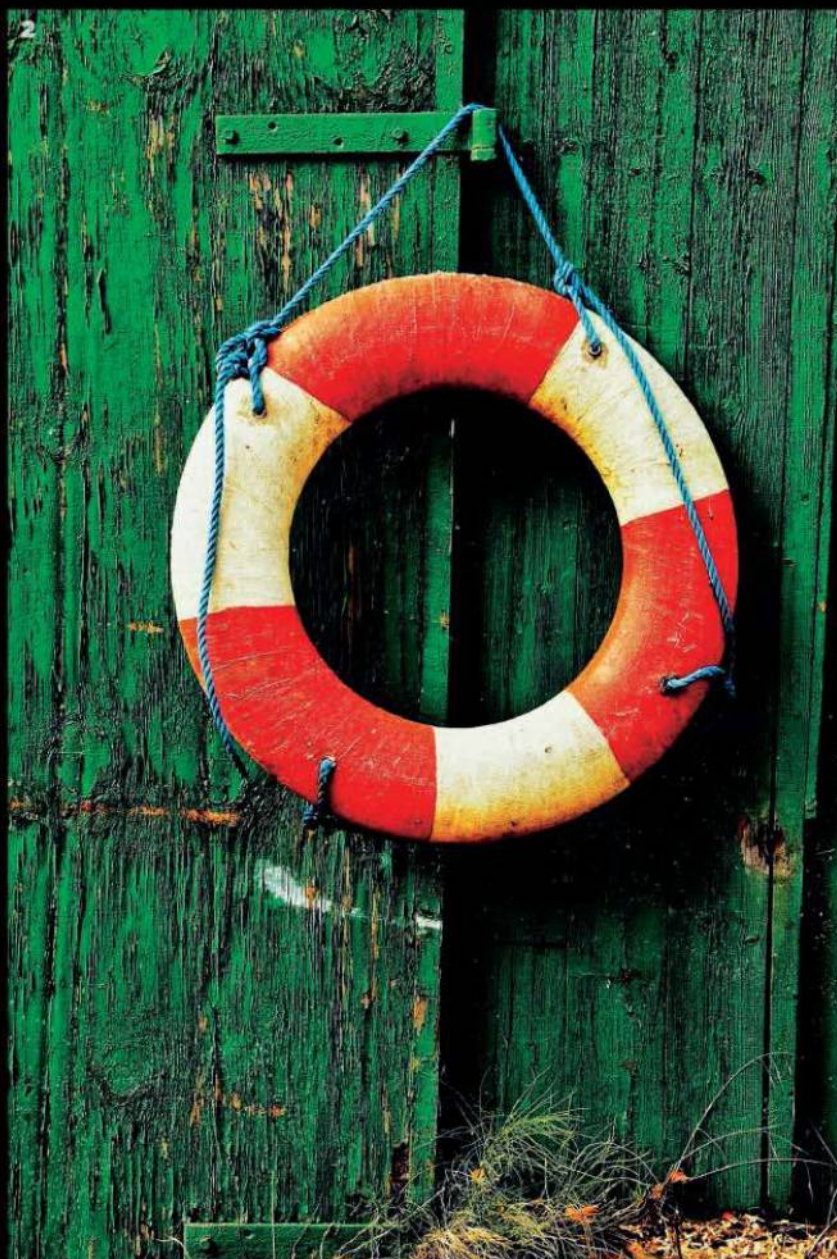
2 By shooting this scene straight on, David creates an abstract image where the colours are key components

Canon EOS 40D, 17-85mm, 1/12sec at f/9, ISO 100, monopod

Textured boat

3 David used the widest focal length of his lens to fit the mast and body of the boat in the frame

Canon EOS 40D, 18-50mm, 1/60sec at f/9, ISO 100



David Handley Wrexham

We ran a feature on David's brightly coloured car images last year (see AP 26 September) and this is the second time his work has appeared in *Gallery*. David started photography at the age of eight and enjoys photographing a range of subjects. 'If you look carefully enough you can find potential photographs anywhere,' he says. David took these images at Gayton boatyard on the Dee Estuary in the Wirral. He looks for eye-catching details and prefers to focus on a section of each subject. David's aim is to carry on enjoying what he does and be published widely.



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Monkey business



RSPCA photographer **Andrew Forsyth** explains why he chose a documentary-style approach when photographing snow monkeys and how a series of wildlife images can be far more revealing than a single animal portrait. He talks to **Gemma Padley**

YOU can tell a great deal about an animal from a single photograph – not least the colours and textures of its fur or feathers, its behaviour and, if you're lucky, its personality. Yet a series of images portrays far more of an animal's underlying lifestyle, such as its fundamental animal instincts and how it responds to its surroundings. While no serious wildlife photographer would be without the obligatory animal portrait, there is much to be gained from applying a documentary approach to photographing wildlife.

One photographer who threw himself headfirst into this way of working is chief RSPCA photographer Andrew Forsyth. In 2007, Andrew set out on a six-month trip to India, Gibraltar and Japan. In Japan, he spent a month photographing the snow monkeys at Jigokudani Monkey Park in Joshinetsu Kogen National Park, located in the centre of Honshu, Japan's main island. 'Although I take pictures for a living, I have little time to devote to my own photography', says Andrew. 'I decided to hang the cost and take six months off work to do my dream project. I left work on the Friday and got straight onto a plane to Japan.'

The project

Andrew's desire to photograph snow monkeys came following a trip to the Kruger National Park in South Africa,

where he had been photographing on safari. 'I saw some monkeys scavenging for food and was fascinated by the complexity of their behaviour,' he says. 'I wanted to look at how humans live with monkeys specifically, and what this tells us about how we interact with wildlife in general. Urban and agricultural development has had an impact on wildlife across the world and there are very few places that are true wildernesses, so it's important we learn how to live with wildlife.'

Andrew spent six months researching the snow monkeys' behaviour before the trip. 'I developed a good understanding of some of the important issues, which helped when thinking about the kind of shots I wanted to take,' he says. 'You absorb bits of information, so when you're shooting you can be more instinctive. If you've done the research and have a thorough overall view of what you want from your project, the shots will click in your mind.'

Staff members at the park were welcoming and grateful for the publicity, says Andrew. 'On the first day I explained in my best pidgin Japanese what I wanted to do,' he says. 'I paid the entry fee for a couple of days, but after a while they waved me through. The staff knew I had a genuine interest and was there to photograph what I saw fairly and openly.'





A series of images can reveal a greater insight into an animal's behaviour than a single portrait, says Andrew

Thinking in series

To create a successful series of images requires a clear goal before you set out, says Andrew. 'The project has to be something you are personally engaged with. You have to remember that you are relaying a serious message to the viewer, so it's important to keep reviewing where you are with the project to keep on track. There's no harm in taking many photos – you can photograph anything, even if it seems to be conveying the "wrong" message. You don't have to include it in the final project.'

Travelling all the way to Japan to do a month-long project on snow monkeys is a huge undertaking. Surely Andrew had to break the project down into manageable sections or themes? 'It's tricky to do this, as animals will do what they want to do when they want to do it,' he says. 'If they choose not to come down to your location on that day, you can't do anything about it. You can put yourself in a position where you're more likely to get a particular shot, but you shouldn't ignore everything else that's going on. If you're constantly trying to construct an image, forcing it to say something, you'll lose that element of spontaneity. The beauty of working on a long project like this is that you can do the shots again if you haven't quite got them right.'

Not wanting to bait the monkeys, Andrew decided to take the role of an observer. 'I didn't want to interfere with what was going on or manufacture my images,' he says. 'A documentary wildlife project is mostly observational. You're like a street photographer, looking for relationships as they happen. There was lots going on, so all the time I was asking myself, "What shots am I missing? What part of this animal's life do I still need to show?" Then I'd think about how I could achieve that. When you continuously watch one species, you become in-tune with their behavioural traits.'

While there was a limit to how much Andrew could plan his shots, he did have



certain images in mind that he wanted to take. 'I had to include a picture of a monkey in the pool – the classic portrait,' he says. 'There isn't any harm getting these images out of the way first, as this frees you up to explore the brief and let the project unfold.'

The whole picture

A desire to produce images showing a more rounded view of how snow monkeys

A low camera angle draws the eye into the scene

Andrew captured action as well as classic portraits

live caused Andrew to take shots not seen in traditional wildlife photography. 'A lot of photographers work in places where the wildlife is to some extent "managed" – there may be people around or fences or gates – but you never see any of that in the images,' says Andrew. 'I wanted viewers to look at my images and understand what has gone on in that moment, which may mean including people in the composition [see above right]. I feel a moral obligation to show an animal's existence in its entirety.'

It was never Andrew's intention to produce a body of aesthetically perfect images. His main concern was to record the monkeys' behaviour as accurately and vibrantly as he could. 'Beautiful images that have no depth don't interest me,' says Andrew. 'I can appreciate an image of a beautifully lit lion, but it doesn't move me deeply. When shooting in a reportage way, I look for something that stimulates me intellectually as well as visually. It's important for me to convey a message.'

Working method

Up at the crack of dawn come rain or shine, Andrew worked outdoors all day, every day, often in very cold conditions. Working handheld using his Canon EOS-1D Mark II N, Andrew used a selection of lenses including 16–35mm, 100–400mm and 35mm optics, making sure he took a selection of wideangle contextual shots and close portraits. 'I had the lenses to hand, so I could switch quickly





Monkeys and humans

One of the key images Andrew wanted to capture was a snow monkey bathing in an artificial thermal pool. He felt it was important to include this image to illustrate the relationship between the snow monkeys and humans. 'There was originally a guesthouse where the monkey park now exists and people

would bathe in the thermal pool,' explains Andrew. 'The snow monkeys lived in the mountains and would come down to steal food. After a while the monkeys started to use the pool. Eventually, one was built for the monkeys [see below].

'Picturing the monkey with a human tells us something

about the evolution of the species. This is the reality of how the monkeys live. They now spend their winters sitting in hot-water baths instead of eating as much food as possible to survive the bitter cold. They didn't behave like this before humans came along – their behaviour has been changed by our culture.

We have a responsibility to ensure these animals are looked after.

'The monkeys are given food, but there are no fences to contain them. The entry fee pays for their food. It is a positive relationship and I don't see anything wrong with it, as long as the monkeys are treated well.'



if I saw something happening,' he says. 'I could get down to eye level in certain places around the pool, and not having a tripod allowed me to be flexible in my choice of camera angles.'

Often using high ISO settings of 800 and 1600 to cope with the dull light he encountered, Andrew sacrificed a little in image quality so he could use faster shutter

Preferring not to set up his shots or bait the monkeys, Andrew used a candid approach

speeds and capture the monkeys as they moved. 'I was prepared to work with the light and whatever conditions it threw at me,' he says. 'I was more concerned with the content of the images, so a little digital noise was fine. If people were interested in what I was doing, I would stop and explain as I felt it was important to photograph with an open approach. Ultimately, I would go with the

flow – if something were happening, I would photograph it.'

The process of keeping his creative spark going was one of the biggest challenges, says Andrew. 'Constantly looking for moments to photograph was extremely tiring,' he says. 'After two weeks I thought I'd seen everything there was to see, but I forced myself to keep going. It was very lonely at times – you have to overcome a period of being bored and at a low ebb.'

Number of shots

Andrew took more than 2,000 shots each day, so the process of selecting which images to keep was a long and difficult task. He was conscious not to include aesthetically pleasing images if they didn't support his project. 'If you are attached to an image it can be hard to let it go,' he says. 'I shot 45,000 images in the field and came back with 15,000, from which I made my selections. You have to set a high-quality threshold and stick to it. I'm still editing the images, but when I feel the project is complete I hope to produce a book.'

Working in a documentary style is something Andrew intends to continue doing. 'Applying this approach has improved the way I work,' he says. 'My planning is more thorough and I'm more focused when shooting. I no longer visit a location and photograph animals as they wander by.' **AP**



To see more of Andrew's images visit www.thewildlifephotographer.co.uk. For information about Jigokudani Monkey Park visit www.jigokudani-yaenkoen.co.jp



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Forthcoming tests

In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon D3X vs
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Mar
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Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

Our guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Kata Auxiliary Belt System

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KT AP-321 Auxiliary DSLR Pouch £49.95

KT AP-323 Auxiliary Lens Pouch £49.95

KATA'S Auxiliary Belt System comprises six differently sized, durable pouches that may be carried separately on the supplied shoulder straps or attached to the Auxiliary Belt. The optional Auxiliary Belt Harness can be attached to the belt via two clips and a Velcro fastening to provide extra support when carrying heavy loads. Photographers can also customise the setup to suit their needs.

I found the belt and harness easy to fit and adjust. With the Auxiliary DSLR Pouch and Auxiliary Lens Pouch fully laden, the system is comfortable to wear, but a large camera like the Canon EOS 5D Mark II only fits in the DSLR pouch without a lens. Snap closures and Velcro-covered flaps ensure that stowed gear is held securely while still providing quick and easy access. The Auxiliary Belt System is a good choice for press, street and action photographers, provided they don't mind looking like a member of the SAS.

Angela Nicholson

● For more information visit www.kata-bags.com



OnOne Software Lightroom Presets

Free download

ONONE software, the maker of Plug-in Suite 5, has developed more than 140 preset image styles for Adobe Photoshop Lightroom. They are available to download in a single package from the OnOne Software website, and the best part is that the package is free.

Once downloaded, the presets are automatically installed, saving you the need to hunt around your hard disk looking for the correct folder in which to put the preset files. When installation is complete, all 140 settings appear in the Presets window of Lightroom's Developer module. Simply select your image and choose your preset style.

One of the most useful combinations of presets is the Reset Auto, Reset Default and Reset Zeroed options, which set the image to its automatic, default and completely neutral settings with the click of a button.

There is a huge variety of presets, from white balance and colour adjustment to vignette and gradient effects. I found the black & white options particularly useful, and with so many available it is easy to find one for any image.



Some of the image styles may not be to everyone's taste, but any that aren't useful can be deleted. If you use Adobe Photoshop Lightroom, why not download the Lightroom Presets collection and try them out? **Richard Sibley**

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Photographer **Nicholas Goodden** says, "Photography is a way to see beauty in almost anything surrounding me. You notice a lot more of the world you live in when you can pause it. It also brings me total freedom and creativity."

With the amount of photographers out there, the unusual angle of my Tokina fish-eye lens helps me achieve a fresh look and make a better impact."

British Journal of Photography

"Pin-point AF accuracy seems assured for the smallest of objects and I could see no way of improving upon such tiny details by focusing manually." *Jonathan Eastland*

"optically excellent"



Nicholas Goodden's London Eye image was taken with Tokina f/3.5-4.5 AT-X DX 10-17mm fish-eye zoom.

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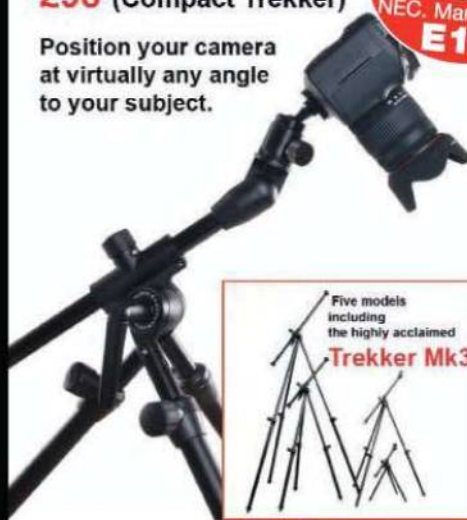
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APS-C vs full frame

Progress made with in-camera noise suppression and high-sensitivity performance means that APS-C-format cameras now produce larger, better-quality images than ever before. **Angela Nicholson** looks at the **Canon EOS 7D** and **EOS 5D Mark II** to see whether full frame still holds an advantage

Angela Nicholson
Technical Editor



EVERYONE likes to hear a David and Goliath-type story where two seemingly unevenly matched opponents clash and the minnow comes out victorious. For photographers, the possibility that a small-format camera

can produce similar (or even better) quality images to a model with a larger sensor is enticing on several levels, not least because the smaller sensor size usually makes the camera more affordable. As such, there was quite a bit of excitement when our test of the APS-C-format Canon EOS 7D revealed that it produces images that give the full-frame EOS 5D Mark II a run for its money. In this test I'm going to see if the new generation of APS-C cameras really can produce

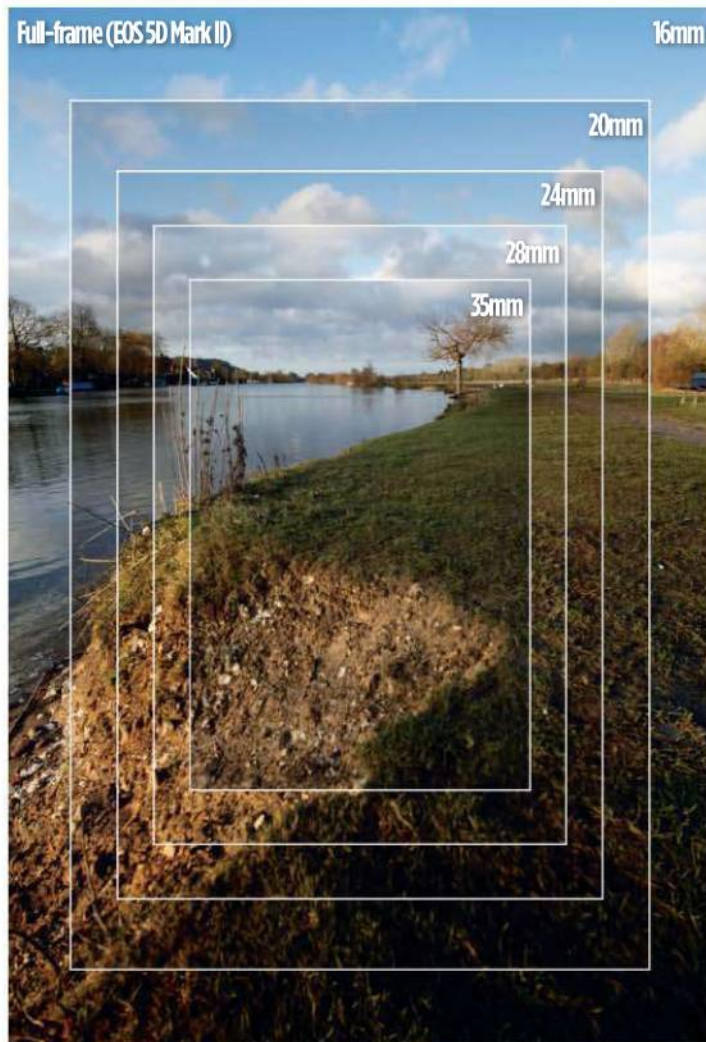
the type of quality we have come to expect from full-frame models. The EOS 5D Mark II and EOS 7D will be the main focus, but I'll also compare the results from the Nikon D3S and D300S, and the Sony Alpha 850 and Alpha 550, and look at the pros and cons of full-frame and APS-C-format photography.

Canon EOS 5D Mark II

Canon's EOS 5D was the first camera to make full-frame digital

photography possible for many enthusiast photographers. It allowed them to use the lenses they had been using on their Canon 35mm film cameras and see exactly the same composition in the viewfinder. The larger sensor also allowed room for bigger photoreceptors so, in addition to having a greater pixel count, the camera could produce images with less noise than its APS-C-format counterparts. It's worth





These two sequences were taken from exactly the same spot to demonstrate the impact of the 1.6x focal length multiplication factor across the 16–35mm focal length range

remembering at this point that sometimes it isn't the amount of visible noise that is a problem for image quality, but the level of noise reduction that is applied to the files. Canon has in the past been guilty of being a little too liberal with its noise-reduction algorithms, and some of the EOS 5D's APS-C-format contemporaries were prone to producing rather soft JPEG files as a result.

As it sat just on the right side of affordability (in comparison to Canon's EOS-1D-series DSLRs), the EOS 5D was a big seller and was popular with professional and enthusiast photographers alike. However, after around three years it was starting to look a little dated and in September 2008 its replacement, the EOS 5D Mark II, was unveiled. With the possible exception of its HD video capability, this camera's specification was fairly predictable, and the upgrade was primarily about bringing the camera into line with Canon's other DSLR offerings with the inclusion

of Live View technology, a sensor cleaning system, 14-bit processing, Highlight Tone Priority and Auto Lighting Optimiser. The increase in pixel count to 21.1 million effective pixels and the Digic 4 processor could also have been anticipated. One significant change from the original EOS 5D, however, was the ability to expand the native sensitivity range from ISO 100–6400, to include settings equivalent to ISO 50, 12,800 and 25,600. This highest setting, which is now trumped by the ISO 102,800 of the Nikon D3S and Canon EOS-1D Mark IV, matched what was possible with high-end Nikon DSLRs at the time.

Canon EOS 7D

While the EOS 5D Mark II's arrival had been anticipated for many months, the EOS 7D came as a surprise to many. It isn't an upgrade or a replacement for an earlier model, but it usurped the EOS 5D's position at the top of Canon's APS-C-format line-up and is the first of a



Matching composition

There are essentially two ways of matching the framing of images when shooting with APS-C-format and full-frame cameras. The first is to have greater distance between the subject and the APS-C-format camera than with the full-frame model. The second is to adjust the focal length so that the effective angle of view is the same on both cameras. I used both of these approaches during this test to produce comparable images.

new series of Canon cameras with a single-digit name.

The camera's specification also revealed a few surprises, suggesting that Canon has started to rethink some of its previous policies and was wanting to tackle the challenge raised by Nikon and, to a lesser extent, Sony. For instance, after saying for several years that it was unnecessary because of the existence of the Speedlite Transmitter ST-E2, the manufacturer finally conceded that in-camera wireless flash control is desirable. The EOS 7D also debuted a 19-point AF system that borrows features from the EOS-1D Mark III to allow the photographer to customise its response to suit the subject, and the new Focus Colour Luminance (iFCL) metering system, which uses subject distance, colour and luminance information. In comparison, the EOS 5D Mark II has the same metering and AF systems as its predecessor with Canon's well-established 35-zone evaluative metering system (backed up by centreweighted, partial and spot metering), and nine selectable AF points supported by six non-user-selectable auxiliary points.

While Nikon is firmly sticking to its guns that 12 million pixels is enough on an APS-C-sized sensor (and, with the exception of the D3X, on a full-frame device), Canon is a bit more ambitious in this respect. When the EOS 7D was announced, the prospect of images with 18 million pixels being produced by a camera with a 22.3x14.9mm (APS-C sized)

A wideangle optic (16mm on full frame) and a low angle were required to capture these dramatic cloud formations



CMOS sensor was both alarming and exciting at the same time. Although the images might be large, there was also the possibility that they could be very noisy – like the results from the EOS 50D – or suffer from the effects of heavy-handed noise reduction. However, Canon employed a new sensor with less circuitry for the EOS 7D, which allows its photodiodes to be larger, helping high-sensitivity and

dynamic range performance.

Canon also employed a new design for the diodes to allow them to convert more light into an electrical charge for a higher signal-to-noise ratio. The diode's capacity has also been increased to reduce overloading in bright light and extend the dynamic range. As in the EOS 5D Mark II, the gapless micro lenses over the photodiodes sit closer to the

photoreceptors, enabling more light to reach the sensitive surface. All these factors combine to allow the EOS 7D to produce significantly larger, cleaner and more detail-rich images than we have seen before from a Canon APS-C-format DSLR.

Image size

At 300ppi, prints of images from the Canon



Resolution, noise and sensitivity

Our tests show that the EOS 5D Mark II and EOS 7D produce very similar levels of noise across the sensitivity range. However, despite the current climate of competition for high-sensitivity settings, Canon capped the EOS 7D at ISO 12,800. Perhaps any higher was a step too far with the APS-C-format sensor, or the company wanted to give the EOS 5D Mark II an advantage.

Of course, it is possible that the company has changed its opinion of what is an acceptable level of noise.

Although the ISO 25,600 setting on the EOS 5D Mark II can produce some excellent results, the shadows often suffer from banding and this sensitivity needs to be used with caution. At ISO 12,800, the EOS 7D's maximum sensitivity setting is 1EV

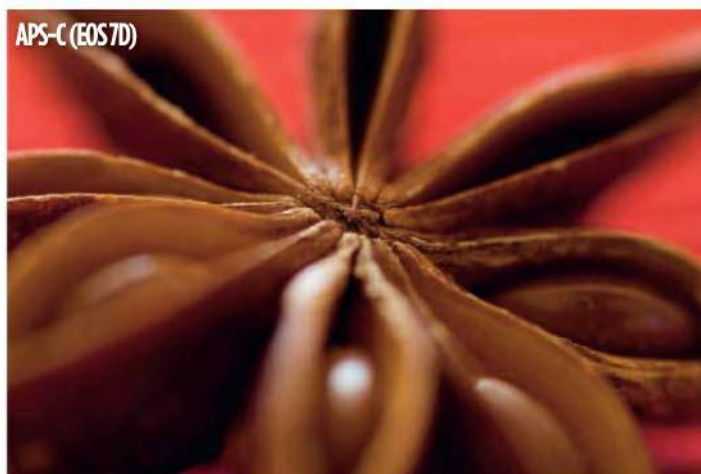
lower, with obvious implications for the shutter speed, but the images are evenly textured and banding isn't a problem.

Our resolution chart images show that the EOS 5D Mark II is capable of resolving a little more detail than the EOS 7D, but in photographic images it is more difficult to distinguish between the results from the two cameras than some might expect.

When comparing default-setting JPEG files with the same framing taken at ISO 200 with the EF 24-70mm f/2.8L USM lens wide open on each camera, the image from the EOS 5D Mark II is a little softer and less detailed than the shot from the EOS 7D. However, when the aperture is closed down the image becomes sharper and the details are much crisper.

EOS 5D Mark II	RAW						EOS 7D	RAW					
	ISO 100	ISO 200	ISO 400	ISO 800	ISO 1600	ISO 6400		ISO 100	ISO 200	ISO 400	ISO 800	ISO 1600	ISO 6400
	30	28	28	28	28	26		30	28	26	26	26	26

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting. Images are taken using the Sigma 105mm f/2.8 EX DG Macro lens



EOS 5D Mark II measure 47.55x31.7cm, while those from the EOS 7D measure 43.89x29.26cm. This means both cameras are capable of producing images that make good A3 (29.7x42cm) prints. When A2 (42x59.4cm) prints are required, the resolution of the EOS 5D Mark II's images must be dropped to 240ppi, while those from the EOS 7D must be printed at around 223ppi. At lower sensitivities it is impossible to distinguish between images

from the two cameras when they are enlarged in this way. At higher sensitivity settings, however, the EOS 7D's images are more granular and chroma noise is visible. The amount of noise isn't objectionable, but the EOS 5D Mark II images are smoother.

Optics and focal length

As an APS-C-format sensor is smaller than a full-frame device, it effectively crops the image when a full-frame lens is mounted. The result is similar to using a longer focal length

optic than the one actually mounted on the camera, so the effect is often referred to as focal length magnification. With Canon's APS-C-format DSLRs such as the EOS 7D, the focal length magnification factor is 1.6x, but with Nikon and Sony models such as the D300S and Alpha 550 it is 1.5x.

For enthusiast photographers who started out with 35mm film cameras, the focal length magnification of APS-C-format DSLRs can be a source of some frustration, as a much-loved

The extra magnification of the APS-C-format sensor gives this macro image more impact

24mm optic on an EOS 7D produces the framing that we would expect to see at around 38mm. However, at least APS-C-format cameras use the central area of 35mm-format lenses, and this can benefit image quality.

In recent years manufacturers have addressed the magnification issue by producing much wider optics specifically designed to work with the

Sony Alpha 550 and Alpha 850

Although it has a full-frame sensor, the Sony Alpha 850 has an effective pixel count of 24.6 million, so the imaging device is crowded with tiny photoreceptors. While this enables the camera to record an enormous amount of detail and resolve lines further along our resolution chart than almost any other camera, the tiny photosites only generate a weak signal and consequently high-sensitivity images

are very noisy. However, high-sensitivity images taken on the Alpha 850 still have less noise than those captured by the 14.2-million-pixel Alpha 550. It's not really surprising that Sony has capped the Alpha 850's sensitivity at ISO 6400, but the Alpha 550's sensitivity range may be set as high as ISO 12,800. You can expect to see plenty of chroma noise in the Alpha 550's raw files captured at the highest sensitivity

settings, and although there is also a reasonable amount of detail visible, prints are best kept to A4 or smaller.

Naturally, the lower pixel count of the Alpha 550 means it isn't able to resolve as much detail as the Alpha 850, but it gives a reasonable account of itself in our resolution tests. However, its performance is marred by mirror-slap, which causes blurring even when the camera is mounted on a tripod.

Sony Alpha 550		RAW ISO 100		RAW ISO 200		RAW ISO 400	
Sony Alpha 850	RAW ISO 100	N/A		20		24	
	RAW ISO 800	22		24		22	
	RAW ISO 1600	30		30		30	
	RAW ISO 6400	28		28		28	



smaller-format cameras. Canon's shortest focal length, for example, appears in a zoom lens for the APS-C format: the EF-S 10-22mm f/3.5-4.5. This has an RRP of £990 and it produces images similar to a 16-35mm lens on 35mm format. A list price of just under £1,000 is not to be sniffed at, but full-frame users who want the same framing will find they have to shell out considerably more for the EF 16-35mm f/2.8L USM, which is listed at £1,400, or the EF 16-35mm f/2.8 II USM at £1,790. Although these two lenses benefit from Canon's superior L-series build quality and a wider (constant) maximum aperture, full-frame users may prefer to opt for the EF 17-40mm f/4L USM, which has a more manageable RRP of £940.

At the other end of the focal-length spectrum, the APS-C format's magnification factor allows photographers to frame distant subjects more tightly than full-frame photographers can with the same optic. This means that on the EOS 7D, the £960 EF 200mm f/2.8L II USM offers framing not too far off what is seen with the EF 300mm f/2.8L IS USM, which has a list price of £5,630. The shorter length lens

isn't stabilised, but at 765g it's less than a third of the weight of the 2.55kg 300mm optic, and as it's almost half as long it is easier to hold still anyway. It also takes up a lot less space in your bag and is easier to carry, so you are far more likely to take it out in the first place.

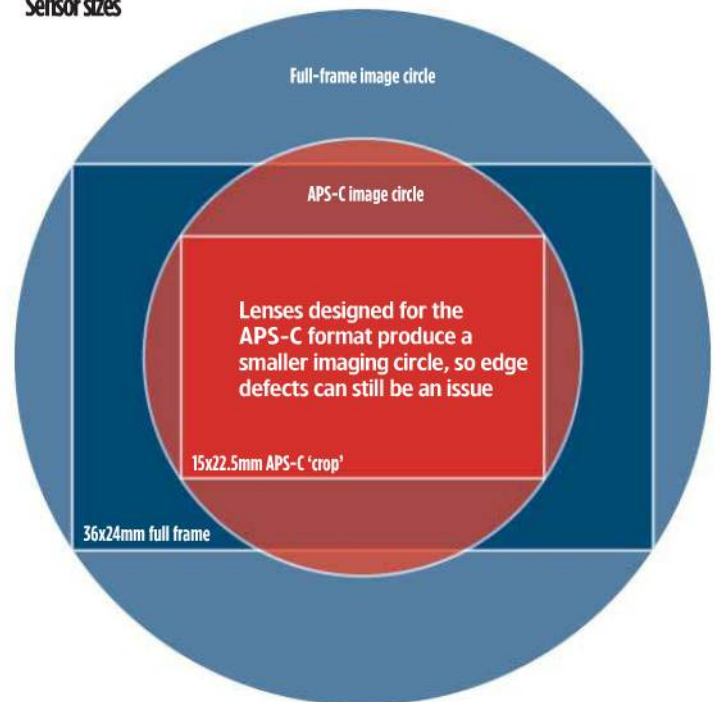
The focal length magnification factor is also useful with close-up and macro photography, as subjects appear larger in the frame at the same focusing distance. As such, a lens that achieves 1:1 magnification effectively produces images with 1.6:1 or 1.5:1 magnification, depending upon the APS-C camera of choice.

Depth of field

When an APS-C-format camera is used to record the same composition as a full-frame model, the images from the smaller-format camera have greater depth of field at any given aperture. The properties of the lens and aperture in use don't magically change, but getting the same composition with an APS-C-format camera means that it must either be moved further away from the subject than the full-frame model, or a shorter focal length optic



Sensor sizes



Images from the smaller-format camera have greater depth of field at any given aperture

Nikon D300S and D3S

The Nikon D300S and D3S are closely related, and although one has an APS-C-sized sensor and the other has a full-frame device they have a great deal in common. The D3S demonstrates what is currently possible with a 12.1-million-pixel full-frame sensor; our tests reveal that it controls noise exceptionally well, even at very high-sensitivity settings. Consequently, Nikon has set the highest

native sensitivity setting to ISO 12,800, but this may be expanded a further 3 stops to the equivalent of ISO 102,400. Noise levels are comparatively high at this setting, but it means the camera is able to operate in light levels that previously required specialist infrared kit.

While the D300S is an excellent camera, its smaller sensor has almost the same pixel count (12.3 million) as the full-frame

D3S and, as a consequence, noise becomes noticeable lower down the sensitivity range. At ISO 1600, for instance, images from the D300S have about the same amount of noise as those taken at ISO 12,800 on the D3S. Although their pixel count is very similar, the D3S's low noise levels enables it to record a little more detail than the D300S, but the difference is not dramatic and the D300S is very capable.

Nikon D300S		RAW ISO 100		RAW ISO 200		RAW ISO 400	
	RAW ISO 100	26		22		22	
	RAW ISO 800	26		26		22	
Nikon D3S		RAW ISO 100		RAW ISO 200		RAW ISO 400	
	RAW ISO 100	26		26		26	
	RAW ISO 800	24		24		26	

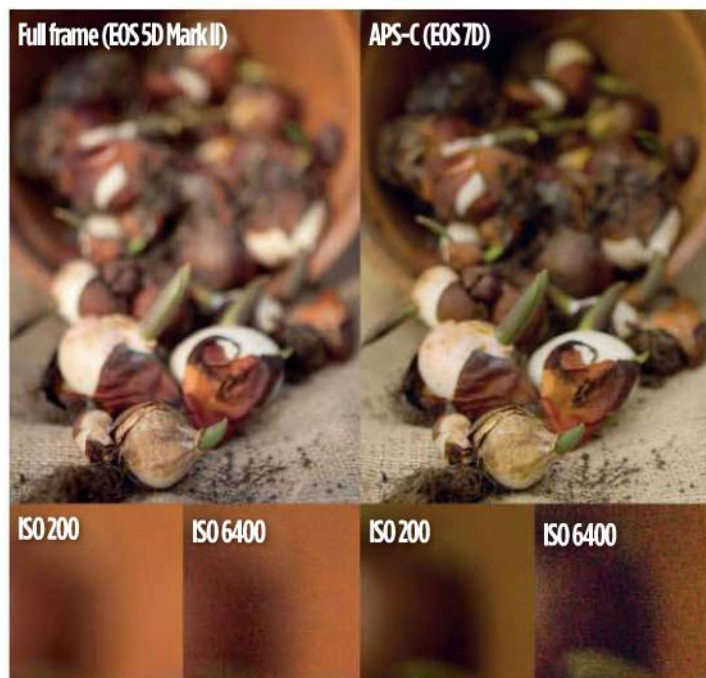


D300S ISO 200

D300S ISO 6400

D3S ISO 200

D3S ISO 6400



must be used. Both of these factors result in greater depth of field.

The table below compares the calculated depth of field at f/8 with an APS-C-format camera such as the EOS 7D with a 50mm lens mounted and the full-frame EOS 5D Mark II with an 80mm lens at a range of subject distances. These two different focal lengths produce the same framing on their respective format cameras.

In every instance the zone of acceptable sharpness starts closer to the camera and extends further beyond the subject with the APS-C-format camera than it does with

At ISO 6400 the EOS 7D raw image has slightly more chroma noise, but it is still impressive

the full-frame model. This can be extremely useful for landscape and macro photographers who want extensive depth of field or perhaps even front-to-back sharpness in their images. However, when shallow depth of field is needed to isolate the subject, a wider aperture is required with the EOS 7D than with the EOS 5D Mark II.

When shooting a subject with near 1:1 magnification with both the EOS 7D and EOS 5D Mark II using a Sigma 105mm f/2.8 EX DG macro lens, for example, I found that the aperture needed to be closed down to f/4 with the EOS 5D Mark II to produce a similar depth of field to the EOS 7D at f/2.8. **AP**

This table compares the depth of field at the same effective focal length with APS-C and 135 format

EOS 7D, 50mm f/8 (effective 80mm)				EOS 5D Mark II, 80mm f/8		
Subject distance (m)	Nearest sharp point (m)	Furthest sharp point (m)	Depth of field (m)	Nearest sharp point (m)	Furthest sharp point (m)	Depth of field (m)
1	0.95	1.06	0.11	0.97	1.04	0.07
1.5	1.38	1.65	0.27	1.42	1.58	0.16
2	1.79	2.27	0.48	1.87	2.16	0.29
2.5	2.18	2.94	0.76	2.29	2.75	0.46
3	2.54	3.66	1.12	2.7	3.37	0.67
3.5	2.89	4.43	1.54	3.1	4.01	0.91
4	3.23	5.26	2.03	3.49	4.69	1.2
4.5	3.54	6.17	2.63	3.86	5.39	1.53
5	3.84	7.15	3.31	4.22	6.13	1.91
6	4.41	9.4	4.99	4.91	7.71	2.8
8	5.39	15.5	10.11	6.17	11.4	5.23
10	6.23	25.3	19.07	7.29	15.9	8.61
15	7.86	165	157.14	9.62	34.1	24.48
20	9.04	Infinity	Infinity	11.4	79	67.6

Camera size

Traditionally, we expect professional-level and full-frame cameras to be larger and heavier than those with APS-C or smaller-format sensors aimed at enthusiasts. This is borne out by the differences between the Nikon D300S (147x114x74mm and 825g) and cameras further up the Nikon DSLR line such as the D700 (147x123x77mm and 995g) and D3S (159.5x157x87.5mm and 1,240g). Similarly, the Sony Alpha 850 is considerably larger (156.3x116.9x81.9mm) and heavier (850g) than the Alpha 550 (137x104x84mm and 599g). However, there

are only a few millimetres difference between the Canon EOS 7D (148.2x110.7x73.5mm) and EOS 5D Mark II (152x113.5x75mm) and, at 820g, the EOS 7D is 10g heavier than its full-frame counterpart.

It is worth bearing in mind that full-frame lenses have to cover a larger imaging circle than their APS-C-format equivalents, so they are generally larger and heavier. Consequently, it may not be the cameras that determine the difference in weight of a camera bag, but the optics used with them.

Camera	Dimensions	Weight
Canon EOS 7D	148.2x110.7x73.5mm	820g
Canon EOS 5D Mark II	152x113.5x75mm	810g
Nikon D300S	147x114x74mm	825g
Nikon D700	147x123x77mm	995g
Nikon D3S	159.5x157x87.5mm	1,240g
Sony Alpha 550	137x104x84mm	599g
Sony Alpha 850	156.3x116.9x81.9mm	850g

Conclusion

AS this investigation has shown, new developments in sensor technology mean that the APS-C-format EOS 7D is capable of resolving almost as much detail as the full-frame EOS 5D Mark II and the results have a similar level of noise. However, the D3S and D300S demonstrate the positive impact that larger photosites can have upon the level of noise in image. Meanwhile, the Sony Alpha 850 and Alpha 550 show how increasing the pixel count of a camera allows it to capture more detail.

When Canon eventually replaces the EOS 5D Mark II, it is reasonable to expect the new camera to have technology that is at least on a par with, if not ahead of, that found in the EOS 7D, and the pixel count could go up. This is purely speculation, but it would mean that the full-frame camera could jump ahead of the EOS 7D.

While manufacturers now offer very short focal length lenses to counter the negative aspects of the focal-length magnification factor experienced with APS-C-format cameras, the optics specifically designed for the smaller format don't tend to have as large a maximum aperture as their full-frame counterparts. This isn't a problem for photographers concerned with capturing images with extensive depth of field, but those who like to shoot with limited depth of field may struggle to achieve the degree of blur they want. On the plus side, wildlife and sports photographers are able to frame their subjects more closely with smaller, less costly lenses when they shoot with an APS-C-format camera than when they use a full-frame camera.

Differences in size and weight have in the past been a deciding factor for photographers choosing between a full-frame and an APS-C-format camera, but the EOS 7D and EOS 5D Mark II indicate this may not always be the case.

Given that the EOS 7D and EOS 5D Mark II are both capable of producing images that make good A2 prints, perhaps we have reached the point where photographers can choose between full-frame and APS-C-format cameras on the basis of the type of photography they prefer, rather than because of significant differences in the quality of the images they produce.

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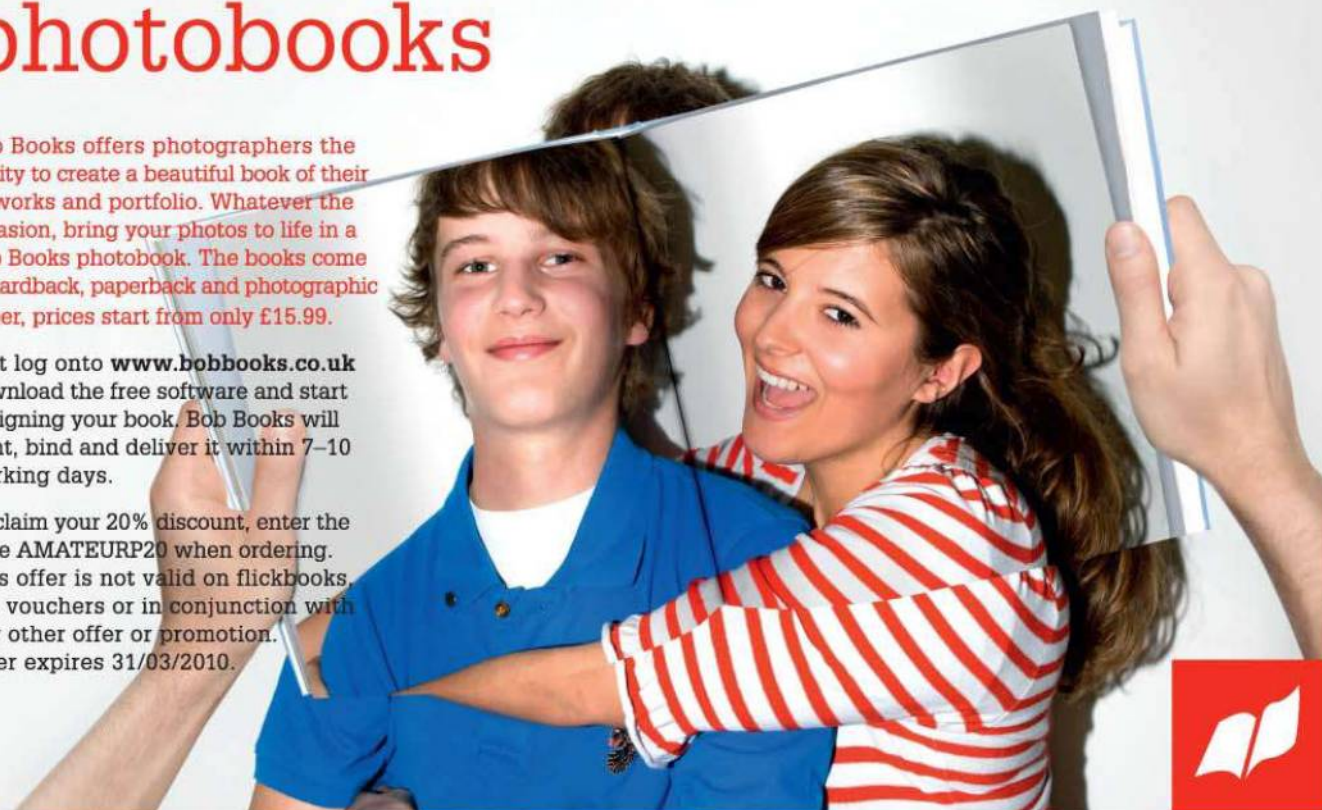
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Q&A

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Mint condition

Jonathan Mallett asks My neighbour has a boxed, mint-condition Pentax Auto 110 system with many of the filters never having been opened (see below). Is this rare, particularly as it's in mint condition?



Ivor Matanle replies The Pentax Auto 110 was marketed between 1979 and 1983 and was an interchangeable-lens SLR using 110 film. As far as I know, it was always sold as a boxed outfit like this handsome example. The outfit came with a 24mm standard lens, an 18mm wideangle and a 50mm long-focus lens, an auto-winder, a flashgun, cases and a set of filters and hoods. An updated version with minor improvements appeared in 1982. The cameras usually turn up 30 years on with the two additional lenses and the winder, sometimes with the flash as well, but usually without the filters and the other bits and pieces. In that form they are common and not greatly sought after. Complete outfits, with all the bits and the original box are moderately scarce, and in almost new condition they are obviously more scarce. However, there is not a major market for them. At the end of January a Pentax 110 with all three lenses, winder and flash, plus most of the other bits but no box, attracted eight bids on eBay and sold for £30.50, and a camera and standard lens alone made £12.50.



Faded memories

Bev Ward asks I recently noticed my dad had a photo of his now deceased parents, but it looks pretty bad (see inset, above). I don't know anything about photo restoration, but could you tell me if it is possible to restore it and, if so, how do I go about it? Do I need a photo-restoration program and are there any easy ones? I am not good with computers. Usually every time I switch on I manage to do something that no one else has ever come across before.

Ian Farrell replies Restoration, inevitably, involves a fair amount of computer imaging work, and you are going to have to get friendly with software like Adobe Photoshop, Photoshop Elements or Corel PaintShop Pro to make a good job of things. That said, what you have to do with the software isn't that complicated. First, it's essential to start with a good-quality scan. Capture the print at as much resolution as you can, and scan in colour, not monochrome, even if your original is black & white.

The picture you sent in has faded and is therefore suffering from a lack of contrast. This is easy to correct with a Levels adjustment (Image>Adjustments>Levels in Photoshop or Elements). Drag the white and black-point sliders in to meet the histogram information and use the middle point to fine-tune the overall brightness. You may also have a bit of colour cast, but you can get this back to black & white by choosing Image>Adjustments>Desaturate.

Any blemishes or creases can be removed with careful use of the Clone Stamp and Healing Brush tools. Although this is a bit more involved, there are many tutorials in magazines, books and on the web that are easy to follow.

SD or CF?

Sam Smith asks Having read your news item about the new Sony Alpha 450, I notice that the company has moved from Compact Flash (CF) to Secure Digital cards (SD). Is there any reason for this? Is SD better than CF? As a Sony user I have gathered a few CF cards (at some expense) and if I upgrade I will need to buy new SD cards too. Also, can I securely wipe my CF cards if I was to sell them on eBay?



Ian Farrell replies I asked Paul Genge of Sony UK about the company's move to SD cards. He replied: 'The main reason for the switch is consumer demand. Alpha was the first [Sony] product group to introduce SD into capture devices, while recent Cyber-shot and Handycam models have followed. We are now marketing SD cards as well.

'Consumers want to continue to use

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FAQ

Frequently Asked Question

Is the ability to shoot video on a DSLR a good thing or just a gimmick? Since Nikon waded in with video on the D90, and Canon showed how it was meant to be done with the EOS SD Mark II, the ability to shoot moving images on a DSLR has moved from interesting gadget to must-have feature

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Material for reflection

Willie45 asks I keep reading about Foamcore and its use as a cheap reflecting material for studios. However, I cannot find it in the UK cheaply. It costs a lot, although in the US Walmart apparently sells it for about \$3 per 6x4ft strip. Can anyone suggest alternatives they have used successfully?

Hotblack replies Although not as cheap, DIY Framing (visit the website at www.diyframing.com) sells it at £3.83 for an A1-size sheet, which seems the going rate looking at other art-supply websites. Alternatively, get a huge piece of cardboard and either paint it white or cover it in tinfoil. If you go down the tinfoil route, scrunch up the foil a bit first before flattening it out and attaching it to the board. This diffuses the reflections and stops hotspots.

Phil W replies B&Q sells Jablite Flooring Insulation Polyboard, costing £16.48 for a 2.4x1.2m piece. This should do the trick.

Willie45 replies I think the B&Q option might be the best bet, so I will follow this up. Many thanks.

their memory cards, but as the majority of our new DSLR owners are coming from digital compacts, they are using SD cards in the main. SD cards do have the secondary benefit of a reduction in size. This means we can package dual slots into a tighter space, alongside the battery.'

When it comes to securely wiping CF cards for second-hand sale, it's true that just formatting them in the camera won't do the job; you can

recover images easily with software such as SanDisk's Rescue Pro. There are applications that write data over the top of the formatted card, such as Norton Utilities or, if you use a Mac, by selecting Secure Empty Trash from the Finder menu. Otherwise, the easiest way is to format the card in the camera and fill it up again with pictures or video by continuously shooting some rubbish. This should be sufficient.



in the DSLR-buying consumer's mind.

Now that the pixel wars are over, features like HD video capture are meant to be the next thing that will tempt us to part with our cash, and indeed there are statistics that prove the camera manufacturers have judged the mood just right.

It's not just the amateur movie makers, either. On a recent job in Madrid, Spain, I met a film crew making a video for American Airlines using a pair of Canon EOS 5D Mark II DSLRs. The director could hardly disguise his excitement when telling me about shooting scenes with a tilt-and-

shift lens. 'I've just never been able to do anything like this before,' he gushed. Then there are photojournalists, such as John D. McHugh, who recently described himself as 'no longer a photojournalist, but a multimedia journalist'. Some of his powerful documentaries from Afghanistan are testament to this.

I know there will be stalwart photographers who see the inclusion of video on 'serious' still cameras as an 'unnecessary pollution of photography', but I think otherwise.
Ian Farrell

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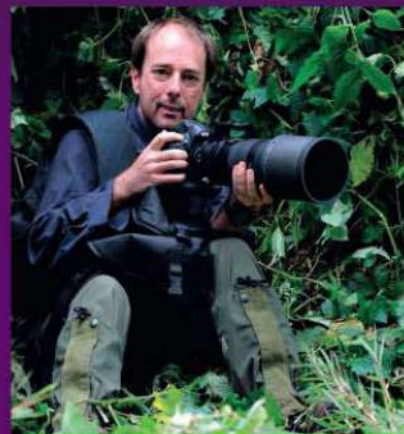
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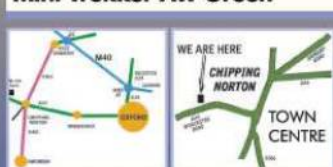
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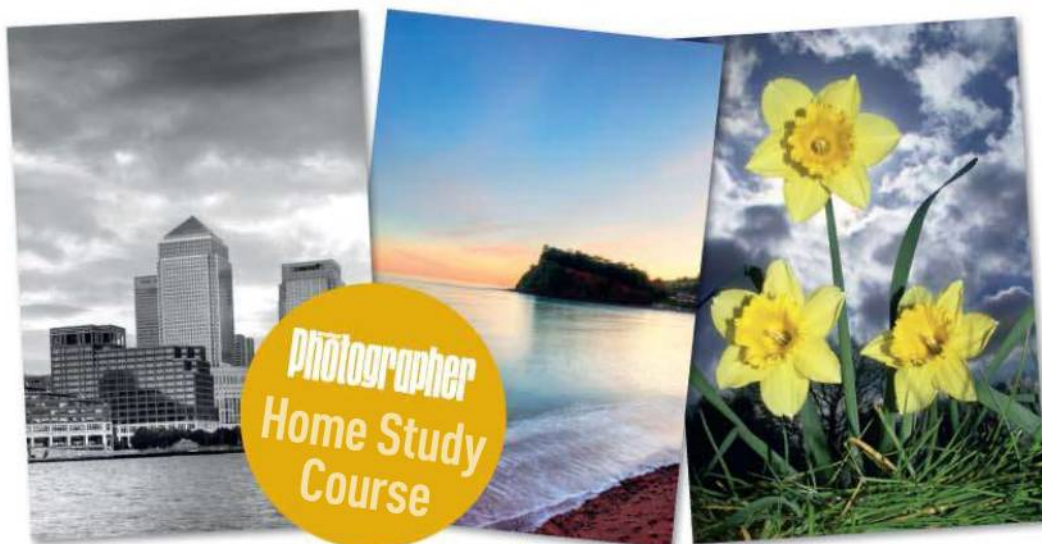


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Original



Venice Ian Slater

Canon EOS 50E, 28-80mm,
Fujicolor Superia 200

Ian has submitted some beautiful pictures of Venice in northern Italy, and while the city can be something of a photographic cliché, it is also a photographic wonderland and one of my favourite locations. Unfortunately for the photographer, there are always so many other people who feel the same. That said, it is still possible to get photographs with a fresh perspective.

This picture shows a gondolier pushing off a wall with his foot as he navigates around a tight bend. It's not the Grand Canal or one of those sights that is instantly recognisable, yet it is



obviously Venice. The quiet back 'street' and lack of people really transport you to the city, and that is what photography is all about. Ian's done a great job and it's a lovely composition.

The only issue with the picture is a common one when photographing Venice: the high contrast between buildings that are in the shade and those that are in full sunlight. This

picture is a perfect example of that. One building is in the sun and is very white and pale, and the other is in the shade and is dark. Ian needed to reduce the exposure slightly to make the picture a little darker. The shaded areas can afford to go darker without losing too much detail, and the sunlit building needs to be darker because its detail is bleached out.

While I can't fix the problem post-capture, I can do a little work to give you an idea of what could have been achieved. Using Photoshop, I have selected the sunlit buildings and darkened them. I've then darkened the whole image slightly (see left). The only real way to correct for this problem, though, is to make an exposure adjustment in-camera, but it will cause a little loss of detail in the shadows. Of course, there's no real reason why you can't use a neutral density graduated filter on its side for this sort of city shot. People

tend to think that ND grads are only for the sky, but if Ian had used one here, placing the graduated area over the right-hand side of the image, he could have darkened it and created a more balanced contrast.

It is a lovely picture, though, and it reminds me that it has been a long time since I last visited Venice. It's about time I went there again.

Damien's edit



Greenwich Park in spring Tom Frost

Panasonic Lumix DMC-G1,
14-45mm, 1/200sec at f/6.3



Photographing trees in a park is astonishingly difficult because we always struggle to find a pleasing composition that shows the height and shape of the trees, but without looking ordinary. This is because parks tend to be flat and cluttered with benches, people, buggies, paths and so on. However much I enjoy actually being in a park, I always find it difficult to translate those satisfying feelings into a satisfying photograph.

Greenwich Park in London is a place I've been to many times; I love being there and I take lots of photographs. However, I've never come back with a picture that's as pleasing as this one. At first, it is perhaps difficult to appreciate what it is that makes Tom's picture so satisfying. I find it nice and relaxing, and I think this is down to the following reasons.

The print Tom has sent me is quite small, probably only 6in long, so everything is very compressed. As the picture is small, we can't see all those little distracting details that would generally be annoying, such as the people in the distance and the dogs running around on the grass. By making it small (and I don't know whether or not Tom has done this on purpose), the picture has become a series of lines, shapes

and colours. This is probably exactly what we see and enjoy when we are in a park, which could be why photographs have difficulty doing it justice. Here, though, Tom has recreated that feeling.

He has succeeded in keeping the camera nice and straight, and upright, and he's included lots of foreground showing dappled sunlight and the shadows of the trees laid out across the grass, which is

beautifully green. The fresh leaves growing on the trees mean that we have both the angular twisting shapes of the branches and trunks, and a fine haze of a light green colour as the leaves come out. The pattern of the trees, running from the foreground off to the right, seems to curve round and disappear back across the frame, right through the middle. The people who are present are very small and completely inoffensive, so our eyes

are not drawn directly to them; we just know that they're there.

There are two people encroaching on the far left of the scene in the middle of the frame that draw my attention a little too much, so perhaps they could be removed, but it's a beautiful scene with very fresh, lovely colours and nice patterns. I think it would look nice on the wall, but again printed small. For these reasons, it is my picture of the week.



Pebble face Dave Hill

Exposure details not known

I am not usually a great fan of these sorts of pictures – tree trunks with funny markings or carrots in rude poses – but this pebble picture from Dave really caught my eye, and for a couple of reasons. First, the image on the pebble is immediately obvious and, crucially, quite comical. Second, Dave has photographed it particularly well. 'Pebble face' is all that is in the picture, apart from the ground on which it is sitting, and it's perfectly lit with no distractions in the background. The pebble has been photographed in a very matter-of-fact way, as though Dave is shooting a portrait rather than a stone with a funny face on it. It's as if the pebble is actually a real person, and the rock on which it is sitting forms the shoulders. It looks like the sort of ghoul that would chase Scooby-Doo



and Shaggy, the hapless heroes of the famous cartoon series.

Technically, I think this would have been a difficult image to capture. Dave had to keep the white of the pebble looking white while making the background very dark, which really

helps it to stand out. It hasn't gone completely black, though, as there's still enough detail visible to show that it was shot in nature and not in a studio, which gives it a very natural look. Sometimes when photographing funny subjects like this, we forget all

“ The pebble has been photographed in a very matter-of-fact way, as though Dave is shooting a portrait rather than a stone with a funny face on it ”

about our technical skills, but Dave has taken a lot of care over his picture and it's very successful as a result. It could be a head from a museum and would work well on a greetings card or postcard. It's very simple and has been done very well. Well done, Dave.

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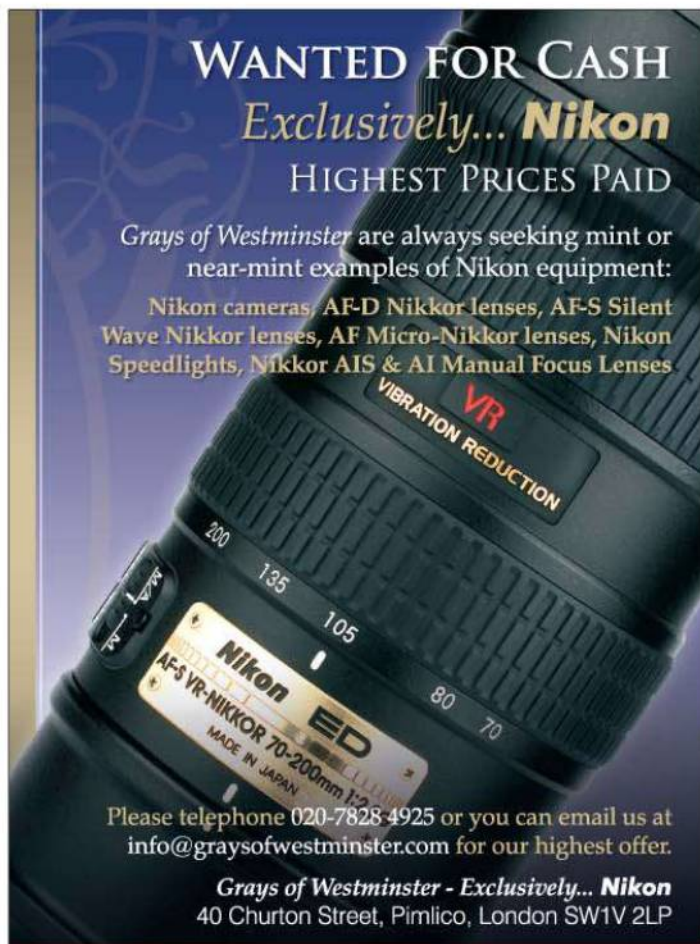
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LEICA MP BODY BLACK	MINT-EX17
LEICA MP TITANIUM BODY	MINT-EX18
LEICA M2 BLACK BODY	MINT-EX19
LEICA M2P BLACK BODY	MINT-EX20
LEICA M3 BODY DUM + LEICA EPC CASE	EXCH+BXD1
LEICA M3 BODY (REALLY NICE USER)	EXCH+BXD2
LEICA M3 BODY CLASS PRESS PLATE	EXCH+BXD3
LEICA M3 BODY + LEATHER ERG.	MINT BOXED AS NEW S9
KONICA HEXAR FF - 55mm Z - KONICA FLASH	MINT BOXED AS NEW S9
LEICA 35mm SLR SUPER ANTI-CRAWL FINDER	MINT BOXED AS NEW S9
LEICA 35mm 12ASPHERIC ELMARIT M	MINT BOXED EX15
LEICA 24mm BRIGHTLINE PRINTER BLACK	MINT CASSED EX21
LEICA 35mm S5 SUMMARON CHROME	MINT-EX22
LEICA 55mm 12 COLLAPSIBLE SUMMILCON	MINT IN KEYSER S9
LEICA 55mm 12 SUMMILCON (1740")	MINT-EX23
LEICA 55mm 12.8 ASPHERIC ELMARIT M	MINT-EX24
LEICA 55mm 12 SUMMILCON BLACK 6 BIT (LUT)	MINT-EX25
LEICA 55mm 12 SUMMILCON ASPHERIC M (BLACK)	MINT BOXED AS NEW S9
LEICA 55mm 12 SUMMILCON CHROME	EXCH+BOXED EX16
LEICA 55mm 12S ELMARIT CHROME	MINT BOXED AS NEW C17
LEICA 155mm 2.8 ELMARIT M FOR M3	MINT-EX26
LEICA 155mm 4.5 HYKOR + HOOD + FINDER M	MINT-EX27
LEICA 200mm H TELEXT + HOOD	MINT-EX28
LEICA MOTOR M	MINT BOXED AS NEW S9
LEICA 35mm 1:2.8 SUPERSPEEDBALL & SOCKET HEAD	MINT-EX29
LEICA 35/20 FLASH	MINT CASSED EX17
LEICA 35/20 FLASH	MINT BOXED AS NEW S11
LEICA 35/20 FLASH	MINT BOXED AS NEW S11
LEICA EPC CASE FOR MM67 flash	MINT BOXED EX30
LEICA M6-WINDER SLR	MINT BOXED EX31
LEICA FT ME BATTERY (LOW USE)	MINT-EX32
LEICA 5cm f2 SUMMITAR + FILTER & HOOD	MINT-EX33
LEICA 85mm f5.6 EDVAR + 1664K FC RING	MINT BOXED EX34
LEICA 80mm H EDVAR SCOP MCPT + 35mm FOR	MINT CASSED EX22
LEICA 80mm H EDVAR - 1667 FC RING FOR VISO	MINT CASSED EX23
LEICA 80mm EDVAR SCRP	EXCH+BXD4
LEICA 28-70mm 1:1.4 SUMMLUX (2 CAM)	MINT-EX35
LEICA 28-70mm 1:1.5 VARJO EDVAR	MINT-EX36
LEICA 28-70mm 1:1.5 VARJO EDVAR	EXCH+BXD5
LEICA 28-70mm 1:1.5 VARJO EDVAR 3 CAM	EXCH+BXD6
LEICA 28-70mm 1:1.5 VARJO EDVAR 3 CAM	EXCH+BXD7
LEICA 28-200mm 1:4 VARJO EDVAR (ROM LENS)	EXCH+BXD8
LEICA 28-200mm 1:4 VARJO EDVAR (ROM LENS)	MINT BOXED AS NEW S14
LEICA MOTOR WINDER FOR P 14259	MINT BOXED AS NEW C1
LEICA TRINOVIS 8x 50 & A CASE	MINT BOXED AS NEW C17
LEICA TRINOVIS 8x 50 & A CASE + HARD ERG CASE	MINT CASSED EX21
LEICA 28-70Z SPOTTING SCOPE + 25-60 DOOR	MINT BOXED EX37
SOMARVISI 10x 42 BINOCULAR	NEW-INVENT C1

Voigtlander & Ricoh

VOIGTLANDER BESSA R2s BLACK BODY	MINT BOXED AS NEW \$4
VOIGTLANDER BESSA T BODY BLACK	MINT BOXED AS NEW \$4
VOIGTLANDER 15mm f4.5 SW HELIAR ASP + FDR (B)	MINT BOXED \$3
VOIGTLANDER 25mm f4 SCOPAR + FINDER BLK	MINT BOXED \$2
VOIGTLANDER 25mm f4 SCOPAR + FINDER SIL	MINT BOXED \$2
VOIGTLANDER 35mm f2.5 COL SCOP BLACK	MINT \$1
VOIGTLANDER 50mm f1.5 NOKTON ASPHERIC + HOOD	MINT BOXED \$2
VOIGTLANDER 30mm f1.5 Apo LANTHAN (BLK)	MINT BOXED \$2
VOIGTLANDER WINDER BESSA T + ALL R CAMS	MINT BOXED \$1

Medium Format

BRONCA 50mm R2 & ZENZHAN MC
BRONCA 150mm 0.3.5 P
BRONCA 150mm 0.5 ZENZHAN E
BRONCA 150mm 0.5 ZENZHAN E
BRONCA 150mm F4 E
BRONCA 250mm 5.6 MC
BRONCA 500mm 5.6 ZENZHAN
BRONCA F120 BACK ETTS
BRONCA F120 BACK
BRONCA F120SETTS POLAROID BACK
METZ SCA 386 TTL LEAD ETTS (SS)GA
BRONCA A4 PRISM FIND
BRONCA S TELESCOPE VIEWER 2X
BRONCA SPEEDPWR F FOR ETTS
BRONCA MOTOR DRIVE E II
HASSELBLAD X PAN + 40mm COMPLETE
HASSELBLAD X PAN + 40mm COMPLETE
HASSELBLAD 500CM WAF + 40mm F
HASSELBLAD 500CM WAF + 40mm F2.8 T

MINT C15
EXC + HOOD C15
MINT + HOOD C15
EXC C15
MINT C15
MINT + HOOD C15
MINT ETTS
EXC + HOOD
MINT - G
MINT C15
MINT C15
MINT C15
MINT C15
MINT C15
MINT C15
MINT BOXED S15
MINT IN KEYSER S15
EXC + ETTS
MINT BOXED S15

HASSELBLAD 500ELIN 4x4 DISTION BACK
HASSELBLAD 40mm HASTON BACK
HASSELBLAD 150mm HASTON BACK
HASSELBLAD 150mm HASTON SWANER T
HASSELBLAD HC-150 150MM F3.5 FOR SYSTEM MINT
HASSELBLAD PLAIN PRISM
HASSELBLAD PM PRISM
HASSELBLAD 424 SLR BLACK AND SILVER
HASSELBLAD 424 SLR BLACK AND SILVER
HASSELBLAD MACRO FLASH M2 HEADS & CONTROL
MANNA RZ 67 PRO BICOIN + 110 LENS + 120 BACK
MANNA 127mm 3.8 LENS FOR RZ
MANNA 127mm 1.4 LENS FOR RZ
MANNA 250mm 4.5 LENS FOR RZ
MANNA 363 BELLOWS HCOOD.POL
MANNA 45mm 2.8 AF FOR 645 AF
MANNA 55mm 3.5 AF FOR 645 AF
MANNA 55mm 2.8 N FOR 645
MANNA 80mm 2.8 N LENS COMP
MANNA 210mm 4.5 SECUR C FOR 645
MANNA PLOPPED FILM HOLDER FOR 645 AF
MANNA 120 BACK FOR 645
MANNA 120 BACK FOR RB
PENTAX 55mm 4.5 SMC FOR RB
PENTAX 150mm 2.8 SMC +ASE
PENTAX 150mm 1:2.8 SMC

Konica/Minolta/Son

MINOLTA DYNAX 9 BODY (VERY LITTLE USE)
MINOLTA 24 - 85mm f3.5-4.5 A/F + HOOD
MINOLTA 75 - 300mm f4.5-5.6 A/F "D"
KONICA HEXAR RF + 50mm f2 + KONICA FLASH
MINOLTA TC 1 TITANIUM COMPACT

Nikon Auto-Focus

[illegible]

Nikon Macro

EDXC \$2290.00
MINT \$1.085.00
EDXC+ \$880.00
MINT \$580.00
ED + HD FILTER \$150.00
CASH \$750.00
MINT BOXED \$1450.00
MINT \$1150.00
MINT/BOXED \$290.00
MINT \$560.00
MINT \$500.00
MINT \$290.00
IN STOCK PHONE
MINT \$3490.00
MINT \$1900.00
MINT BOXED \$1750.00
MINT \$290.00
MINT CASED \$1850.00
NEW \$1800.00
MINT \$1700.00
MINT BOXED \$950.00
MINT \$700.00
MINT \$1700.00
MINT \$1700.00

Nikon F3 HP PRESS + M
Nikon F3 HP BODY (SLIGHT
NIKON PAKSA BLACK BODY
NIKON FE BODY CHROME BODY
NIKON FE BODY BLACK BODY
NIKON FE BODY BLACK BODY
NIKON FE BODY CHROME
NIKON FM BLACK BODY
NIKON FM BODY CHROME
NIKON FM BODY CHROME
NIKON FM BODY CHROME
NIKON FM FT BODY ONLY
NIKONOS 116 + 35mm 2.8 +
NIKONOS 20mm 2.8 UW NIK
NIKON 15mm 0.45 CAS
NIKON 15.45 CAS
NIKON 24mm 2.8S (SU
NIKON 24mm 2.8S
NIKON 28mm 2.8S
NIKON 28mm 3.5S
NIKON 28mm 3.5S
NIKON 28mm 3.5S
NIKON 24mm 2.8 PC PERSPE
NIKON 35mm 2.8 PC PERSPE

Nikon Manual

NIKON FH FT PRESS + MF8 BACK + P/NVCR MP
 NIKON FM BODY LIGHT (PAPER RING ON CASE)
 NIKON FM3A BLACK BODY (PAPER IN THIS CONDITION)
 NIKON FM2M CHROME BODY
 NIKON FE BODY BLACK BODY
 NIKON FE BLACK BODY
 NIKON FE BODY CHROME
 NIKON FM BLACK BODY
 NIKON FM BODY CHROME
 NIKON FM BODY CHROME
 NIKON FM2M FT BODY
 NIKON/MFT FT BODY; (ONLY BRIGHT MODE TO BASE)
 NIKONOS 16x 1.35mm f2.5 + SB 101 STROBE (AS NEW)
 NIKONOS 20mm 12.8 UV NIKOR + FDR
 NIKON 15mm 5.6 AIS CASED (SUPERB)
 NIKON 20mm 5.6 AIS
 NIKON 24mm 12.8 AIS (SUPERB SHARP LENS)
 NIKON 28mm 5.6 AIS
 NIKON 28mm 12.8 AIS
 NIKON 35mm 5.6 AIS
 NIKON 35mm 12.8 AIS
 NIKON 24mm 14 PC PERSPECTIVE CONTROL
 NIKON 35mm 12.8 PC PERSPECTIVE CONTROL
 NIKON 50mm 114 FFE 1 (AS NEW)
 NIKON 50mm 1.4 AIS
 NIKON 50mm 114 AIS
 NIKON 50mm 118 AIS
 NIKON 55mm 12.8 MICRO AIS
 NIKON 55mm 12.8 MICRO AIS
 NIKON 55mm 13.5 NIKOR + MICRO + W2 TUBE
 NIKON 55mm 114 AIS + HOOD (SUPERB CLARITY)
 NIKON 55mm 12.8 AIS
 NIKON 115mm 12.8 MICRO AIS
 NIKON 115mm 12.8 MICRO NIKOR AIS
 NIKON 210mm 14 AIS
 NIKON 300mm 5.6 AIS
 NIKON 300mm 5.45 FFD +HOOD & FLIGHT CASE
 NIKON REFLEX NIKOR 1000mm f11 C
 NIKON 28- 105mm 5.6 AIS
 NIKON 28- 105mm 5.6 AIS
 NIKON 35- 105mm 5.6 AIS (GREAT ZOOM LENS)
 NIKON 35- 70mm 5.6 AIS
 NIKON 35- 70mm 5.6 AIS
 NIKON 35- 105mm f3.5 AIS AIS
 NIKON 35- 105mm f3.5 AIS AIS
 NIKON 35- 105mm f3.5 AIS AIS
 NIKON 68- 200mm F4 AIS
 NIKON NIKON DRIVE FOR F3
 NIKON PK 12 EXT TUBE
 NIKON PK 18 EXT TUBE
 NIKON PISTOL GRIP & M3 CABLE
 NIKON TC 144 TELECONVERTER AIS
 NIKON TC 301 CONVERTER
 NIKON TC 321 CONVERTER
 NIKON TC 200 CONVERTER
 NIKON TC 200 CONVERTER
 NIKON SS15 15.5mm + F2.8/F3.5/FEF2 FT
 NIKON SS15 15.5mm + F2.8/F3.5/FEF2 FT
 NIKON 17mm 17.5 SP + FILTERS
 TAMRON 17mm 17.5 SP + FILTERS & NIKON MOUNT

Olympus Manual

- OLYMPUS CAM T BLACK + STRAP AND PAPERWORK
- OLYMPUS CAM T1 CHAMPAGNE
- OLYMPUS CAM2N BODY
- £98.00
- OLYMPUS CAM1 BODY
- OLYMPUS 24mm f2.8 ZUIKO
- OLYMPUS 24mm f2.8 ZUIKO
- OLYMPUS 28mm f2.8 ZUIKO
- OLYMPUS 35mm f3.5 ZUIKO
- OLYMPUS 35mm f2.8 ZUIKO
- OLYMPUS 35mm f2.8 SHIFT ZUIKO
- OLYMPUS 50mm f1.8 ZUIKO
- OLYMPUS 50mm f3.5 MACRO
- VOIGTLANDER 75mm f2.5 COL HELD + HCOO
- OLYMPUS 100mm f2.8 ZUIKO
- OLYMPUS 100mm f2.8 ZUIKO
- OLYMPUS 135mm f3.5 MACRO
- OLYMPUS 150mm f1.1 ZUIKO TELE (RARE)
- OLYMPUS 35 - 70mm f4 ZUIKO
- OLYMPUS 35 - 70mm f4.5 ZUIKO
- OLYMPUS 65 - 200mm f4
- OLYMPUS 75 - 150mm f5.6 ZUIKO
- OLYMPUS 100 - 200 F5 ZUIKO
- OLYMPUS CONVERTER A
- OLYMPUS WINDER Z
- OLYMPUS T10 RING FLASH & CONTROLLER
- OLYMPUS T20 FLASH
- OLYMPUS T32 FLASH
- OLYMPUS F 280 FLASH
- OLYMPUS F 280 FLASH
- OLYMPUS WARI EXT LUBE 80 - 135 f11
- OLYMPUS WARI EXT MAGNIFIER

wanted...

We urgently require your used photographic equipment. We have customers waiting for: Nikon, Canon, Leica, Contax, Bronica, Hasselblad and most other makes of camera lenses, accessories, binoculars and collectables.

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Nikon DSLRs and DSLR kits at low prices

Nikon D3s
12.1 million pixels

- 9 fps and 51-point AF
- 7-stop ISO range of 200-12,800 with up to ISO equiv. of 102,400
- FX format HD movies

NEW

2 YEAR WARRANTY

D3s BODY ONLY **£3594** or £146 mth

D3x
24.5 million pixels

Amateur Photographer AWARD 2010
HIGH-END CAMERA OF THE YEAR

2 YEAR WARRANTY

D3x BODY ONLY **£4859** or £197 mth

Nikon D300s
12.3 million pixels

- HD Movie Capability with Stereo Mic terminal
- 51-point autofocus system
- 12.3 megapixel CMOS sensor and 7fps
- It has a large 3 inch TFT screen
- Dual SD and CF Memory Slots

NEW

2 YEAR WARRANTY

D300s BODY ONLY **£1164** or £48 mth

D300s + 16-85mm **£1899.99** or £77 mth

UP TO £60 CASHBACK

Purchase a new Nikon D90 (any configuration) = **£60 CASHBACK***
Purchase a new Nikon D5000 (any configuration) = **£50 CASHBACK***

*Cashback available on purchases made between 12.02.10 - 30.04.10. Claims must be received by 31.05.10. For more information please visit www.nikon.co.uk/cashback *Terms and conditions apply - see Nikon website for further details.

Nikon D90 12.3 million pixels

£60 CASHBACK

2 YEAR WARRANTY

D90 BODY ONLY **£619** £559 Inc Cashback*

D90 + 18-105mm VR **£790.99** £730.99 Inc Cashback*

Nikon D700
12.1 million pixels

Amateur Photographer AWARD 2009

2 YEAR WARRANTY

D700 BODY ONLY **£1768.99** or £72 mth

Nikon D3000
10.2 million pixels

- Ideal entry-level DSLR • 11-pt. AF system • 3 fps • 3" TFT screen

NEW

2 YEAR WARRANTY

D3000 BODY ONLY **£349.99** or £15 mth

D3000 + 18-55mm **£384.99** or £16 mth

D3000 + 18-55mm VR **£378.99** or £16 mth

D3000 + 18-105mm VR **£498.99** or £21 mth

D3000 + 18-55mm + 55-200mm **£579.99** or £25 mth

CHECK OUR WEBSITE OR CALL FOR THE LATEST PRICES!

Nikon D5000
12.3 million pixels

£50 CASHBACK

2 YEAR WARRANTY

D5000 BODY ONLY **£509** £459 Inc Cashback*

D5000 + 18-55mm VR **£524.99** £474.99 Inc Cashback*

D5000 + 18-105mm VR **£699.99** £649.99 Inc Cashback*

LENSES			
10.5mm f2.8G IF-ED DX Fisheye Nikkor	£519.99	180mm f2.8D AF IF-ED Nikkor	£619
14mm f2.8D AF Nikkor	£1184.99	200mm f4D AF Micro Nikkor	£1111.99
16mm f2.8D AF Fisheye Nikkor	£998.99	200mm f2.8 AF-S VR	£3064.99
20mm f2.8D AF Nikkor	£459.99	300mm f4 AF-S IF ED	£947.99
24mm f2.8D AF Nikkor	£329.99	300mm f2.8G AF-S VR Nikkor	£3893.99
24mm f3.5D PC-ED Perspective Control	£1334.99	400mm f2.8G AF-SD ED VR Nikkor	£6374.99
28mm f2.8D AF Nikkor	£211.99	500mm f4 ED AF-S VR Nikkor	£5737.99
35mm f1.8 G AF-S DX	£169	600mm f4 ED AF-S VR Nikkor	£6926.99
35mm f2D AF Nikkor	£247.99	NEW! 10-24mm f3.5-5.6G AF-S DX	£694
45mm f2.8 PC-E	£1358.99	12-24mm f4 G AF-S IF-ED DX Zoom	£805.99
50mm f1.4D AF Nikkor	£229	14-24mm f2.8 AF-S G ED	£1295
50mm f1.4G AF-S	£289	16-55mm f3.5-5.6G AF-S DX ED VR	£1021.99
50mm f1.8D AF Nikkor	£109	17-55mm f2.8G DX AF-S IF-ED	£498
60mm f2.8G AF-SD ED Micro Nikkor	£397.99	18-35mm f3.5-4.5D IF-ED AF Zoom	£126.99
60mm f2.8D AF Micro	£321.99	18-55mm f3.5-5.6G AF-S DX ED MKII	£147.99
85mm f1.8D AF Nikkor	£304.99	18-55mm f3.5-5.6G AF-S DX VR	£298.99
85mm f1.4D AF Nikkor	£886.99	18-70mm f3.5-4.5 AF-S DX Zoom Nikkor	£220.99
85mm f2.8D PC Micro Nikkor	£1296.99	18-105mm f3.5-5.6G ED VR	£529.99
85mm f2.8 PC-E	£1349.99	18-200mm f3.5-5.6G AF-S DX VR II	£587
105mm f2.8D AF DC Nikkor	£604.99	24-70mm f2.8 AF-S G ED	£1219
135mm f2D AF DC Nikkor	£799	24-85mm f2.8D AF Zoom Nikkor	£518.99
	£958.99		

SOFTWARE

Nikon Capture NX2 The next generation of Nikon's image editing and processing software **£129.25**

Nikon Capture NX2 Upgrade **£79.99**

Nikon Capture NX **£49.99**

Nikon Camera Control Pro 2 **£145**

FILTERS prices start from...

Circular Polarising	£39.14	L39 UV	£27.39	R60 Red	£27.39
A12 Amber	£27.39	Neutral Colour	£14.67	SOFT No.1	£96.88
82 Blue	£27.39	ND400 Neutral Density	£27.39	X0 Green	£27.39
88 Blue	£27.39	ND45 Neutral Density	£27.39	Y48 Yellow	£27.39
L18C Skylight	£46.97	ND85 Neutral Density	£27.39	Y52 Yellow	£27.39
L37C UV	£42.07	056 Orange	£27.39	C-PL11 Drop-in Circular	£176.16

FLASH GUNS

Nikon SB-400 £127.99

Nikon SB-600 £220

Nikon SB-900 £319

Nikon SB-R200 £179

Nikon Close-Up Speedlights and Kits

WIRELESS FILE TRANSMITTERS

Wireless Transmitter enables cable free image transfer to a computer.

WT-1 Wireless Transmitter **£371.90**

WT-2 Wireless Transmitter **£469.77**

WT-3 Wireless Transmitter **£391.47**

DIGITAL SLR ACCESSORIES																							
Nikon D60				AS-15	EN-EL9	MH-23	BH-5 AC	EP-5 AC	CF-DC1	DR-6	DG-2	DK-22	Capture NX2	DK-5	DK-16	ML-L3 RC	UC-E4	EG-D100	FS-A-L1	SB-400			
				£22	£39.99	£42.99	£83.83	£29.99	£38.99	£225.18	£87.99	£4.99	£129.95	£4.99	£4.49	£16.49	£19.83	£19.99	£329	£127.99			
Nikon D90				CF-D80	EN-EL3e	EH-5A	DK-21M	DK-5	SB-400	SC-28	ML-L3 RC	MC-DC1	BM-7	AS-15	MB-D80	DR-6	DG-2	Capture NX2	UC-E4	SB-900			
				£34.99	£69.99	£79.99	£22.99	£4.99	£127.99	£59	£16.49	£31.49	£8.99	£22	£149.00	£225.18	£87.99	£129.95	£19.83	£319			
Nikon D700				EN-EL3e	MB-D10	EH-6 AC	EH-5A	MH-18A	MH-19	SB-900	WT-4	DK-17A	ML-3 IR	DG-2	DK-18	DR-5	Capture NX2	MC-35	MC-36	MC-30			
				£69.99	£259.49	£79.99	£79.99	£34.24	£195.73	£319	£597.02	£22.99	£214	£87.99	£6.99	£225.09	£129.95	£130	£149.99	£63.49			
Nikon D300				EN-EL3e	MB-D10	WT-4	MH-18A	MH-19	EH-6 AC	EH-5A	DK-21M	DK-23	BM-8	DR-6	SC-28	MC-35	MC-36	DK-5	Camera Control Pro 2	BF-1A			
				£69.99	£259.49	£597.02	£34.24	£195.73	£79.99	£79.99	£22.99	£4.99	£8.99	£225.18	£59	£130	£149.99	£4.99	£134	£6.99			
Nikon D3				EN-EL4a	MH-21	MH-22	BL-4	EH-6	WT-4	DK-17A	MC-30	MC-36	ML-3 IR	SC-29	DR-5	DG-2	DK-17M	Camera Control Pro 2	DK-18	MC-35			
				£88.09	£127.22	£232.99	£14.99	£79.99	£597.02	£22.99	£63.49	£149.99	£213.99	£65	£225.09	£87.99	£22.99	£134	£6.99	£130			

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- 3:2 Clear view LCD



NEW

18.0 million pixels

EOS 550D BODY ONLY	£799.99 or £33 mth
EOS 550D +18-55mm	£899.99 or £37 mth
EOS 550D +18-135mm	£1099.99 or £45 mth
EOS 550D +18-55mm + 55-250mm	£1199.99 or £49 mth

EOS 50D

15.1 million pixels



SAVE up to £570 on RRP!

EOS 50D BODY ONLY	£718.99 RRP £1189.99
EOS 50D +17-85mm IS	£1009.99 RRP £1579.99
EOS 50D +18-200mm	£1098.99 or £45 mth

EOS 7D

18.0 million pixels



EOS 7D BODY ONLY	£1244 or £51 mth
EOS 7D +18-135mm	£1498.99 or £61 mth
EOS 7D +15-85mm	£1698.99 or £69 mth

EOS 5D Mark II

21.1 million pixels



EOS 5D MK II BODY ONLY	£1769 or £72 mth
EOS 5D MK II +24-105mm	£2379 or £97 mth
EOS 5D MK II +24-70mm	£2694.99 or £110 mth

Canon EOS 500D

• 15.1 Megapixels • APS-C CMOS Sensor • 9 point AF • HD quality 720P Video • ISO 100-exp. to 12800



EOS 500D BODY ONLY	£519 or £22 mth
EOS 500D +18-200mm	£878.99 or £36 mth
EOS 500D +18-55mm + 55-200mm	£784.99 or £32 mth

NEW



EOS 1D Mark IV

- 16.1 Megapixels
- 45 point AF
- 50-102,400 ISO
- Up to 121 JPEGs in one burst!

SAVE £710.99 on RRP!

EOS 1D MK IV BODY ONLY	£4069 RRP £4779.99
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Canon Other DSLRs...

EOS 450D BODY ONLY	£446.99 or £19 mth
EOS 450D +18-55mm IS	£509 or £21 mth
EOS 450D +17-85 IS + 70-300 IS	£1100 or £45 mth
EOS 1Ds Mk III BODY ONLY	£5199 or £211 mth

CHECK OUR WEBSITE OR CALL FOR THE LATEST PRICES - WE UPDATE THESE DAILY!

Canon LENSES

70-200mm f2.8L IS USM II NEW LENS - PRE ORDER	£2799.99 or £114 per month
EF 50mm f1.2L USM	£1304.99 or £33 per month
EF 70-200mm f2.8L IS USM	£1568 or £64 per month
EF 14mm f2.8L II U	£1909
EF 15mm f2.8 Fisheye	£619.99
TS-E 17mm f4L	£2039
EF 20mm f2.8 USM	£414.99
EF 24mm f2.8	£382.99
TS-E 24mm f3.5L	£1112.99
TS-E 24mm f3.5L II	£1189
EF 24mm f1.4L II	£1369.99
EF 28mm f1.8 USM	£391.99
EF 28mm f2.8	£166.99
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EF 50mm f1.2L USM	£1304.99
EF 50mm f1.4 USM	£295.99
EF 50mm f1.8 II	£89
EF-S 60mm f2.8 USM Macro	£356
MP-E65mm f2.8	£859
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NEW! EF-S 100mm f2.8L IS USM Macro	£989
EF 100mm f2.8 USM	£432
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EF 135mm f2.8 Soft Focus	£350.99
EF 180mm f3.5L USM	£1269
EF 200mm f2.0L IS USM	£4903.99
EF 200mm f2.8L USM mkII	£649.99
EF 300mm f2.8L IS USM	£3819.99
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EF 400mm f2.8L IS USM	£6579
EF 400mm f4.0 DO IS USM	£3494.99
EF 400mm f5.6L USM	£1119
EF 500mm f4.0L IS USM	£5592
EF 600mm f4.0L IS USM	£7299
EF 800mm f5.6L IS USM	£10199
EF-S 10-22mm f3.5-4.5 USM	£649.99
NEW! EF-S 15-85mm f3.5-5.6 IS USM	£5592
EF 16-35mm f2.8L mk2 USM	£1139.99
EF 17-40mm f4.0L USM	£608.99
EF-S 17-85mm f4.0-5.6 IS USM	£407.99
EF-S 17-55mm f2.8 IS USM	£811
EF-S 18-55mm IS	£144.99

NEW! EF-S 18-135mm f3.5-5.6 IS	£399
EF-S 18-200mm f3.5-5.6 IS	£479.99
EF 24-70mm f2.8L USM	£1019
EF 24-105mm f4L IS USM	£918.99
EF 28-90mm f4-5.6 III	£119
EF 28-135mm f3.5-5.6 IS USM	£371
EF 28-200mm f3.5-5.6 IS USM	£319
EF 28-300mm f3.5-5.6 IS USM	£2129.99
EF-S 55-250mm IS	£219.99
EF 70-200mm f2.8L U	£1015.99
EF 70-200mm f2.8L IS USM	£1568
NEW! EF 70-200mm f2.8L IS USM II	£2799.99
EF 70-200mm f4.0L USM	£509
EF 70-200mm f4.0L IS USM	£919.99
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EF 70-300mm f4.5-5.6 DO IS USM	£1116.99
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EF 75-300mm f4.0-5.6 USM III	£232.99
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EF 100-400mm f4.5-5.6L IS USM	£1255

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WFT-E4 Wireless	£799.99
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Canon EOS 450D	BG-E5	LP-E5	HL-E5	LC-E5	CBC-E5	ACK-E5	RS-60E3	RC-5	RC-1	Angle Finder C	EP-EX15	RF EF	DioSeries	CUP-EF	EW-1000B	EH-19L	IFC-450D4
	£119.00	£44.99	£29.35	£44.03	£89.00	£59.00	£12.87	£19.99	£19.99	£169	£19.99	£7.99	£6.49	£7.99	£22.99	£39.99	£36.69
Canon EOS 40D	BG-E2N	OSKE3	BP511	CB-SL	CA-PS400	CA-S70	ACK-E2	RS-B0N3	TCB0N3	LC-5	Angle Finder C	EP-EX15	Rubber Frame B	Dioptics	Eyepup EB	WFT-E3A	IFC-500U
	£149.49	£179.99	£89.49	£44.03	£105	£42.99	£58.71	£44.49	£129	£322.96	£169	£19.99	£8.49	£9.99	£6.49	£699	£29.99
Canon EOS 5D Mark II	BG-E6	LP-E6	Wide Strap L6	OSKE3	RC-5	CB-S70	RSB0N3	TCB0N3	LC-5	Angle Finder C	EP-EX15	Rubber Frame B	Dioptics	Eyepup EB	Focus Screen L6-SL	WFT-E4	IFC-500U
	£229.49	£71.49	£22.49	£179.99	£19.99	£36	£44.49	£129	£322.96	£169	£19.99	£8.49	£9.99	£6.49	£29.99	£799.99	£29.99
Canon EOS 1D Mark III	LP-E4	ACK-E4	LCE4	CB-S70	RSB0N3	CB-TCB0N	LCS	Angle Finder C	Antifog	Dioptics	Eyepup EG	Focus Screen L6-SL	WFT-E2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
	£119.99	£86.03	£377.45	£36	£44.49	£129	£322.96	£169	£28.08	£9.99	£13.84	£29.99	£699.00	£179.99	£24.99	£22.49	£29.99
Canon EOS 1D Mark IV	LP-E4	ACK-E4	LCE4	CB-S70	RSB0N3	CB-TCB0N	LCS	Angle Finder C	Antifog	Dioptics	Eyepup EG	Focus Screen L6-SL	WFT-E2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
	£119.99	£86.03	£377.45	£36	£44.49	£129	£322.96	£169	£28.08	£9.99	£13.84	£29.99	£699.00	£179.99	£24.99	£22.49	£29.99

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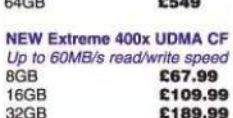
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FAQ on our website

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Nikon F			F F F F F F F F			Brand New 24mm f2.8 AIS (Price includes VAT)			NEW £390			Pre-owned Nikon Autofocus			Pre-owned Leica						
Nikon S2 + 5cm f1.4 Nikkor-S.C. Sold	Exc		Exc			£490						Brand New 28mm f3.5 PC (Price includes VAT)	NEW	£950	Nikon D3 with Charger Sold	Mint-	£2090	Leica M7 0.72 Black #2854xxx (boxed)	Exc+	£1250	
Nikon F + Eye-Level Finder Chrome #6452xxx	Exc+		Exc+			£350						Brand New 35mm f1.4 AIS (Price includes VAT)	NEW	£690	Nikon D2X (boxed) 8700 Actuators Sold	Mint-	£750	Leica M6 0.85 Black #2424xxx Rare Pre-TTL 0.85 Body	Exc+	£850	
Nikon F + Eye-Level Finder & F-36 Motor #6503xxx	Exc++		Exc++			£550						Brand New 50mm f1.4 AIS (Price includes VAT)	NEW	£320	Nikon D300 + Charger (boxed)	Mint-	£750	Leica M6 0.72 TTL #2550xxx	Mint-	£990	
Nikon F + Eye-Level Finder Chrome Sold	Exc+++		Exc+++			£450						8mm f8 Nippon Kogaku with vfinder #883xxx	Exc+	£850	Nikon D80 (boxed)	Exc++	£290	Leica M6 Black #1705xxx Wetlar	Exc+++	£890	
Nikon F + Eye-Level Finder Chrome #7059xxx	Exc		Exc			£230						15mm f3.5 AIS #180xxx	Exc++	£750	Nikon F100	Mint	£220	Leica M6 Chrome #1706xxx Wetlar	Exc+++	£950	
Nippon Kogaku Waist Level Finder	Exc++		Exc++			£80						20mm f3.5 Nikkor-UD AI Converted #187xxx	Exc++	£350	Nikon F90X with MB-10 #2677xxx	Exc++	£120	Leica M6 Black #1794xxx	Exc+++	£950	
Nikon F2 Nikon F2 F2 F2 F2 F2 F2 F2	Exc+++		Exc+++			£450						20mm f2.8 AIS #xxx (boxed)	Mint	£420	Nikon 28Ti Black Sold	Mint	£450	Leica M6 Black #2414xxx	Exc++	£890	
Nikon F2 with DE-1 Chrome #7672xxx	Exc+++		Exc+++			£450						Zeiss 25mm f2.8 ZF Distagon T* (boxed)	Exc+++	£590	10.5mm f2.8G AF-S DX Fisheye	Mint-	£370	Konica Hexar RF	Exc++	£450	
Nikon F2 with DE-1 & Photomic DP-11 head plus MD-2 & MB-1 Chrome #7826xxx Sold	Exc++		Exc++			£490						Vivitar 28mm f2 AI	Exc++	£130	Sigma 14mm f2.8D EX HSM	Exc+++	£420	Leica Universal Polarising Filter M (Complete; boxed)	Mint	£220	
Nikon F2AS with MD-2 & MB-1 Black #7920xxx												28mm f2 AIS #580xxx	Exc+++	£390	14mm f2.8 AF-D ED	Mint	£750	Leica SF-20	Mint-	£90	
Heavy wear on camera base otherwise very clean	Exc+		Exc+			£490						28mm f3.5 Perspective Control #183xxx	Mint-	£550	18mm f2.8 AF-D ED + hood (boxed) Sold	As new	£590	Leica V-Lux 1 (Complete; boxed)	Mint	£320	
Nikon F2AS Black #7782xxx Sold	Exc		Exc			£270						28mm f4 Perspective Control	Mint-	£550	24mm f2.8 AF-D (boxed)	As new	£240	Leica M4-2 #1469xxx	Exc+++	£690	
Nikon F2AS Black #7937 Brassy Sold	User		User			£220						35mm f1.4 AIS #454xxx	Exc+++	£430	60mm f2.8 AF Macro	Mint-	£190	Leica M2 #1050xxx	Exc	£430	
Nikkormat Nikkormat Nikkormat Nikkormat												35mm f1.4 AIS #604xxx	Mint	£490	60mm f2.8 AF-D Macro	Mint-	£220	Leica M2 #1051xxx	User	£390	
Nikkormat FT Black New mirror foam #3822xxx	Exc++		Exc++			£120						50mm f1.2 AIS #389xxx (boxed)	As new	£390	105mm f2 AF-D DC	Exc+	£550	Leica MD	Exc++	£390	
Nikkormat EL Black #5591xxx	Exc+		Exc+			£130						55mm f2.8 AIS Macro #272xxx	Mint-	£180	180mm f2.8 AF ED	Mint-	£350	Reid II with Taylor Hobson 2inch 12 in Original Box Rare	Exc++	£1790	
FM FM2 FA F3 FE2 FM2n F3 FE												55mm f2.8 AIS Macro #554xxx	Exc+	£130	180mm f2.8 AF-D (boxed)	Mint	£450	Reid III with Taylor Hobson 2inch 12 & Original EPC	Sold	£950	
Nikon FM2T #T9003xxx	Exc		Exc			£390						85mm f1.4 AIS + hood	Mint	£550	300mm f2.8 AF ED + hood & Flight Case	Mint-	£1590	Leica Ilg #827xxx	Mint-	£990	
Nikon FM2T #T9015xxx	Exc++		Exc++			£470						Nikon 85mm f2.8 PC Macro	Mint	£850	300mm f2.8G AF-S II + hood & Soft pouch			Leica Ilg #981xxx	Exc+++	£890	
Nikon FM2n Chrome #7488xxx	Exc++		Exc++			£250						105mm f2.5 AI + hood #893xxx	Mint-	£230	Special Light Grey Finish	Mint	£2850	21mm f2.8 Elmarit-M + Vfinder #3363xxx	Mint-	£1150	
Nikon FM2n Chrome #8002xxx (boxed) Sold	Nr. mint		Nr. mint			£300						105mm f4 AI Macro #204xxx	Exc++	£250	12-24mm f4G AF-S DX + hood	Mint-	£550	21mm f2.8 Elmarit-M + hood & Vfinder #3363xxx	Mint-	£1250	
Nikon FM2n Chrome #8510xxx	Exc+++		Exc+++			£270						105mm f4 AIS Macro #204xxx	Exc+++	£290	Tokina 12-24mm f4 AT-X Pro + hood	Exc+	£270	21mm f3.4 Super-Angulon Chrome #2035xxx Sold	Exc+	£750	
Nikon FM2n Black #7320xxx	Exc+		Exc+			£220						135mm f3.5 Nikkor-Q AI Converted #968xxx	Exc++	£70	18-135mm f3.5-5.6G AF-S DX + hood	Mint	£210	21mm f4 Super-Angulon #1676xxx Rare	Exc+++	£850	
Nikon FM2n Black #7515xxx	User		User			£160						135mm f3.5 AI #226xxx	Exc++	£70	18-200mm f3.5-5.6G AF-S DX VR + hood	Mint-	£370	24mm f2.8 Elmarit-M ASPH + hood #3871xxx	Nr. Mint	£1750	
Nikon FM2n Black #7541xxx Sold	Exc+		Exc+			£230						200mm f4 Nikkor-Q.C AI Converted #628xxx	Exc+	£80	24-85mm f3.5-4.5G AF-S + hood	Mint-	£270	28mm f2.8 Elmarit-M + hood #3206xxx	Exc+++	£750	
Nikon FM2n Black #7754xxx Sold	Exc		Exc			£210						200mm f4 AI #781xxx	Exc+	£110	24-120mm f3.5-5.6 AF-D	Mint-	£220	28mm f2.8 Elmarit-M + hood #3678xxx German(boxed)	Mint-	£850	
Nikon FM2n Black #7775xxx	Exc+		Exc+			£230						200mm f4 AIS Macro #192xxx	Exc++	£450	24-120mm f3.5-5.6G AF-S VR + hood Sold	Mint-	£290	50mm f1.1 Nodulux-M #3738xxx (8 Bit) (Built-in hood, boxed) + UV/IR filter	Exc+++	£3790	
Nikon FE Chrome #3862xxx	Exc+		Exc+			£150						200mm f4 AIS Macro #205xxx	Exc+	£390	28-70mm f2.8 AF-S ED	Exc+	£750				
Nikon FE Chrome #4076xxx Sold	Exc+		Exc+			£150						300mm f2 AIS ED with flight case	Exc++	£7900	28-105mm f3.5-4.5 AF-D	Mint	£170	50m f2.8 Elmar #1496xxx (L39)	Exc++	£320	
Nikon FE Chrome #4447xxx Sold	Mint-		Mint-			£200						300mm f4.5 AI Scatchy outside; very clean optics	User	£220	35-70mm f2.8 AF-D + hood	Mint-	£420	50mm f2.8 Elmar-M #1989-06 Special lens for the M5V	Sold	£690	
Nikon FE Black #3135xxx Sold	Exc		Exc			£130						300mm f4.5 AIS	Exc++	£270	Sigma 50-500mm f4-6.3 APO DG HSM + hood	Mint	£690	90mm f2 Summicron #220xxx	Exc++	£420	
Nikon FE Black #3576xxx	Exc++		Exc++			£180						300mm f4.5 AIS ED	Exc+	£350	70-180mm f4.5-5.6 AF-D Macro + Hood	Mint	£890	90mm f2 APO-Summicron-M ASPH #3893xxx Sold	Mint-	£1290	
Nikon FE2 Chrome #2080xxx	Exc+		Exc+			£210						500mm f8 Reflex Nikkor-C #583xxx	Mint-	£250	70-200mm f2.8G AF-S VR + hood (boxed) Sold	Mint	£1150	90mm f2.8 Elmarit-M #3811xxx Built-in Hood (boxed)	Mint	£650	
Nikon FA Chrome	Exc++		Exc++			£230						35-70mm f3.5 AIS #967xxx	Exc++	£250	70-300mm f4-5.6 AF-D ED	Mint-	£190	90mm f4 Elmar-C #2602xxx	Exc+	£170	
Nikon FA Black #5172xxx	User		User			£130						35-105mm f3.5-4.5 AIS #2149xxx	Mint-	£170	80-200mm f2.8 AF-D + hood 2 Touch Sold	Mint	£590	90m f4 Elmar (Collapsible) Chrome #1492xxx	User	£190	
Nikon F3 Titanium Champaigne with MD-4	Exc+		Exc+			£550						35-105mm f3.5-4.5 AIS #2162xxx	Mint	£190	80-200mm f2.8 AF-S ED missing tripod collar	Exc+++	£790	135mm f4 Tele-Elmar	Exc+	£250	
Nikon F3 Titanium Champaigne #8216xxx	Exc		Exc			£450						35-135mm f3.5-4.5 AIS #250xxx	Mint-	£210	80-200mm f2.8 AF-S ED + hood & Soft pouch	Mint	£890	135mm f4.5 Hektor #1384xxx	Exc+	£140	
Nikon F3 Titanium Champaigne #8217xxx	Mint-		Mint-			£790						35-135mm f3.5-4.5 AIS #251xxx	Mint-	£210	80-400mm f4.5-5.6 AF-D ED VR + hood (boxed)	Mint	£850	Leica R6.2 Black	User	£990	
Nikon F3 Titanium Black #8500xxx Sold	Nr. mint		Nr. mint			£850						35-135mm f3.5-4.5 AIS #251xxx	Mint-	£190	Sigma 100-300mm f4 APO DG HSM IF Sold	Mint	£450	Leica R6 Chrome	Mint-	£490	
Nikon F3P with MD-4 & MF-18 Simply Beautiful	Nr. mint		Nr. mint			£750						Angenieux 70-210mm f3.5 AIS + Filter	Exc+++	£390	Nikon SB-28	Exc++	£80	Leica SL2 Black	Exc+	£390	
Nikon F3 HP with MD-4 Motor Drive #1828xxx	User		User			£190								Nikon TC-20E II	Mint-	£200	24mm f2.8 Elmarit-R ROM	Exc	£490		
Pre-owned Canon											Hasselblad										
EOS-1D MkIII (body only) 65000 Actuators	Exc++		Exc++			£750						HSDI-39 with 80mm HC + 39mp Digital Back MKII plus	Mint-	£9500	Other Medium / Large Format			ultra slim filter in presentation box Sold	Mint-	£650	
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EF24mm f1.4L USM	Mint-		Mint-			£790						Hasselblad 30mm f5.6 + Hood, VIF & centre filter	Exc++	£1650	Mamiya 210mm f4 N Sekor C (boxed) for 645	As new	£130	Contax			
EF50mm f1.0L USM	Exc++		Exc++			£2090						Hasselblad 90mm f4 for XPAN	Mint	£450	Mamiya 7II + 80mm f4L Kit (Price includes VAT)	NEW	£1690	Contax N1 with 24-85mm f3.3-4.5 Vario-Sonnar T*	Mint	£650	
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EF100mm f2 USM	Mint-		Mint-			£270						Hasselblad 90mm f4 for XPAN	Exc++	£1150	Mamiya 7II + 80mm f4L + Hood (boxed)	Mint-	£1350	Contax G2 with 45mm f2 Planar T*	Exc+++	£490	
EF200mm f1.8L USM + hood	Exc+		Exc+			£2290						Hasselblad ArcBody with Rodenstock 35mm & 45mm	Exc++	£1250	Mamiya 7II + 65mm f4L + Hood (boxed)	Mint-	£1350	Contax><			

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EN-EL10 (Coolpix 5500/5200)	£38.99
EN-EL11 (Coolpix 5550)	£38.99
EN-MH1 (Coolpix 7600) (1P)	£1.50
EN-EL8 (D40/D40x)	£40.00
EN-EL3E (D3000/D2000/D800/D700)	£50.00
EN-4 (D1x, D1H, D1S)	£101.99
EN-EL4a (D200/D3X)	£100.00

NIKON GRIPS

MB-D80 (D80 / D90)	£149.99
MB-D200 (D200)	£69.99
MB-D10 (D300 / D700)	£269.99

NIKON SOFTWARE

Camera Control Pro 2	£129.99
Capture NX2	£144.99*

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MH-18a Quick Charger (EN-EL3a)	£34.99
MH-21 Quick Charger (EN-EL4)	£72.99
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NIKON GP-1 GPS UNIT

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NIKON BINOCULARS

Global Positioning System (GPS), attaches to D90, D5000 or D3x cameras & records the exact location of the camera when a picture is taken

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High performance Wireless Transmitter for use with the Nikon D300, D3 and D3x.

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8x21 Sprint Binoculars (Black)

- Compact and light weight.
- Close focus distance of 3m.
- Multi-layer coated lenses for bright image.

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PENTAX LENSES

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15mm f/4 ED AL DA ED AL SMC	£579.00
21mm f/3.2 DA ED IF SMC Ltd	£449.99
31mm f/1.8 FA SMC Ltd (Bik)	£1,099.00
35mm f/2.8 Macro Limited	£475.00
40mm f/2.8 DA SMC Limited	£369.00
43mm f/1.9 SMC FA Ltd (Bik)	£759.00
50mm f/1.4 SMC FA	£399.99
50mm f/2.8 MACRO DFA SMC	£439.99
55mm DA* f/1.4 SDM	£579.99
70mm f/2.4 SMC DA Limited	£469.99
77mm f/1.8 SMC FA Limited	£779.00
100mm f/2.8 D FA Macro	£539.99
100mm f/2.8 D FA Macro WR	£679.99
200mm f/2.8 SMC DA* ED IF	£899.00
300mm f/4 SMC DA* ED IF	£1,049.00
10-17mm SMC f3.5-5.6 DA ED	£469.99
12-24mm f4 DA ED (IF)	£999.99
17-70mm SMC DA F4 AL IF	£479.99
16-45mm f4 ED AL SMC	£239.99
16-50mm DA* f2.8 ED AL IF	£799.99
18-55mm f/3.5-5.6 DA AL II	£55.00
18-55mm f/3.5-5.6 DA AL WR	£80.00
20-35mm f/4 FA AL	£1,249.00
50-135mm DA* f/2.8 ED IF	£859.99
50-200mm f/4-5.6	£179.99
50-200mm f/4-5.6 ED WR	£110.00
55-300mm f/4-5.6	£239.99
55-300mm f/4-5.6 (Unboxed)	£136.99

Deals with Filters available - see web!

PENTAX X70

- 12.0 million pixels
- 24x Optical Zoom
- Triple Shake Reduction technology
- 2.7" LCD Screen

PENTAX K-X

- 12.4 million pixels
- User-friendly operation
- 4.7 fps
- 2.7" LCD Screen
- Available in Black, Blue Red or White Designs

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- 3.0" LCD with Live View
- 2 year warranty from Park Cameras

SAVE £420.99!

Body Price £779.00

or + 18-55mm WP £839.00

Pentax 55-300mm f/4-5.8 (Unboxed)

The extended zoom range of this 55-300mm lens is excellent for sports or wildlife photography.

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AF 200 FG Flashgun	£99.99
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Pentax Optio H90

- 12.1 Megapixels
- Optical Zoom 5x
- LCD Screen 2.7"

Pentax Optio I-10

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- Optical Zoom 5x
- LCD Screen 2.7"

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Optio M85 Black	£99.99
Optio L70 Black (3)	£119.99
Optio P70 Blue (1)	£99.99
Optio P80 3 colours available	£119.99
Optio W80 4 colours available	£199.99
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New & Coming Soon!

Pre-Order Now!

Olympus E-P1

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Olympus E-P2

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- 10 Mega Pixels
- Supersonic Wave Filter
- 2.7" LCD with Live View
- Creative Art Filters

In stock at new Low Price

E-450 Twin Lens Kit £489.00

€-520

- 10 Mega Pixels
- Supersonic Wave Filter
- 2.7" LCD Screen with Live View
- Built-in image stabiliser

Body £308.99 + 14-42 £449.99

+ 14-42mm + 40-150mm £488.00

Olympus E-System Lenses

8mm f/3.5 ED Fisheye	£689.99
25mm f/2.8 Pancake	£199.99
35mm f/3.5 Macro	£189.99
50mm f/2.0 ED Macro	£437.99
150mm f/2.0 ED	£1,894.99
300mm f/2.8 ED	£5,699.99
7-14mm f/2.8	£1,369.99
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12-60mm f/2.8-4.0 SWD	£845.00
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14-54mm f/2.8-3.5 (6)	£386.00
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40-150mm (unboxed)	£99.99
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€-620

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- 2.7" LCD Screen with Live View
- Preview of Shadow Adjustment Technology

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Body Only **£459.99**

Body SRP £999.00

Lens sold separately

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£569.99

£569.99

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DSC W275 - Black



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 Carl Zeiss T* DT 16-80 **£549.99**
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Panasonic DMC-G1 Panasonic DMC-GF1



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SAMSUNG

Samsung NX10 - Pre-Orders taken Now!



Megapixels	14.6	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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GX-20 + 18-55mm
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Capture your World
 Like never before
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160GB Photo Viewer
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Apple MacBook 13"
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iMacs:

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*excl weekends & Bank Holidays



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15mm f/2.8 EX DG	£519.99
20mm f/1.8 EX DG	£499.99
24mm f/1.8 EX DG	£409.99
28mm f/1.8 EX DG	£329.99
30mm f/1.4 EX DC HSM	£399.99
50mm f/1.4 EX DG HSM	£369.99
50mm f/2.8 EX DG Macro	£239.00
70mm f/2.8 EX DG Macro	£379.99
105mm f/2.8 EX DG Macro	£379.99
150mm f/2.8 EX DG Macro HSM	£574.99
180mm f/3.5 EX DG Macro HSM (not Pentax)	£529.99
300mm f/2.8 APO EX DG	£2,200.99

500mm f/4.5 APO EX DG	£3,850.00
800mm f/5.6 APO EX DG	£4,160.00
10-20mm f/3.5 EX DC HSM	£531.99
10-20mm f/4.5-5.6 EX DC HSM	£389.99
12-24mm f/4.5-5.6 EX DG HSM	£694.99
17-70mm f/2.8-4 DC MACRO OS HSM	£349.99
18-50mm f/2.8-4.5 DC OS HSM	£179.00
18-50mm f/2.8 EX DC Macro	£318.99
18-125mm f/3.8-5.6 DC OS HSM	£229.00
18-200mm f/3.5-6.3 DC	£219.99
18-200mm f/3.5-6.3 DC OS	£290.99
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50-500mm f/4-6.3 EX DG HSM	£1,099.99
70-200mm f/2.8 EX DG Macro HSM II	£659.99
70-300mm f/4-5.6 APO DG Macro	£178.99
70-300mm f/4-5.6 DG Macro	£127.99
70-300mm f/4-5.6 DG OS NEW	£299.99
100-300mm f/4 EX DG	£819.99
120-300mm f/2.8 EX DG HSM	£1,849.99
120-400mm f/4.5-5.6 DG OS HSM	£607.99
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SIGMA DP2 In Stock at only **£499.99!***
SRP £613.03

- SLR-sized image sensor
- 14 Megapixels
- Full-color image sensor
- "TRUE II" image processing engine
- 24.2mm* f/2.8 lens designed for the DP2

* equivalent to 41mm on a 35mm SLR camera

SIGMA DP1s In Stock at only **£299.99!***
SRP £561.94

- A 14 megapixel high definition digital camera, packing the full spec of a DSLR into the body of a compact camera
- Quick Set function
- Improved performance when shooting backlit subjects

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Sigma EF 530 ST DG - Canon Sony Pentax	£139.99
Sigma EM 140 DG Macro - Canon Nikon Pentax Sony	£309.99

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Only **£3.00***

SAVE £43.04!
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Or only **£49.99** when bought with a Canon EOS Body
Only £99.99
Available in Canon Fit Only SRP £143.03

SAVE £169.18!
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Only £399.99
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Only £531.99
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70-300mm f/4-5.6 DG OS
Only £316.99
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DRF14C Ring Flash - Canon	£109.99
DRF14C Ring Flash - Nikon	£109.99

Nissin Flashguns

Di28 Flash - Canon	£61.29
Di28 Flash - Nikon	£61.29
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Di466 Flash - Nikon	£89.90
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18-250mm f/3.5-6.3 Di	£387.99
18-270 f/3.5-6.3 VC Macro	£458.99
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Tamron 10-24mm f/3.5-4.5 Di II

This ultra wide-angle zoom lens for digital SLR cameras, is a perfect tool for creating dramatic landscape, cityscape, & seascape imagery

Only £79.99

Tokina

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AT-X 11-16mm f/2.8 Pro DX	£509.99
AT-X 12-24mm f/4 DX	£449.99
AT-X Pro 16-50 f/2.8 DX	£602.99
AT-X Pro 50-135mm f/2.8	£561.99
AT-X 80-400mm f/4.5-5.6	£579.99

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Kenko

An easy and inexpensive way to increase the abilities of your lenses without the expense of purchasing & carrying another telephoto lens.

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2.0x MC4 DGX	£119.99
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AF 3x Pro 300 DG Conv.	£219.99
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52mm SHMC Pro 1-D UV	£30.87	67mm UV	£26.82
52mm HD Digital Circular Pol.	£78.03	67mm Circular Polarizing	£62.37
52mm HD Digital UV (0)	£35.46	67mm SHMC Pro 1 UV	£44.91
55mm UV	£14.04	67mm HD Digital UV (0)	£52.74
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58mm SHMC Pro 1-D UV	£35.19	77mm SHMC Pro 1-D UV	£50.07
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58mm HD Digital PL-CIR	£47.12	77mm UV	£44.49
62mm UV	£21.06	77mm Circular Polarizing	£77.31
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At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

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Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
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T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£18.99 45ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£24.99 65ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£22.99 45ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£19.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£19.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£19.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0331-336 Set of 7	£102.99	£29.99, 3 sets for £87.99	Photo 950, 960
T0331/2/3, each	£14.99 17ml	£4.99 21ml, 3 for £13.99	
T0334/5/6, each	£14.99 17ml	£4.99 21ml, 3 for £13.99	Photo 2100
T0341-347 Set of 7	£119.99	Not Available.	
T0341/8, each	£14.99 17ml	Not Available.	
T0342/3/4, each	£17.99 17ml	Not Available.	
T0345/6/7, each	£17.99 17ml	Not Available.	
T0441-454 Set of 4	£40.99	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX5400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340, RX500, RX600, RX620, RX640
T0481-486 Set of 6	£61.99	£19.99, 3 sets for £56.99	
T0481/2/3, each	£13.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0484/5/6, each	£13.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-549 Set of 8	£102.99	£35.99, 3 sets for £99.99	
T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R2400
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £10.99	
T0551-554 Set of 4	£29.99	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£6.99 8ml	£3.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215 SX400/405/415/515, D78/92/120, B40W, BX300 DX4000/4400/5000/6000/7000/7400/8400/9400
T0591-599 Set of 8	£94.99	Check Website.	Photo 1400
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	Photo P50, R265, R285, R360
T0597/8/9, each	£11.99 13ml	Check Website.	RX560, RX585, RX685
T0611-614 Set of 4	£29.99	£14.99, 3 sets for £42.99	PX650, PX700/710W, PX800/810FW
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo R1900
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-714 Set of 4	£29.99	£14.99, 3 sets for £42.99	Photo R2680
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo RX700
T0791-796 Set of 6	£70.99	Check Website.	
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£45.99	£19.99, 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-879 Set of 8	£76.99	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99	Not Available.	
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
T0967/8/9, each	£9.99 11.4ml	Not Available.	
T5591-6 Set of 6	£61.99	Not Available.	
T5591/2/3, each	£11.99 13ml	Not Available.	
T5594/5/6, each	£11.99 13ml	Not Available.	

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EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
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EPSON Stylus Pro 4800, 4880:	
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EPSON Stylus Pro 7800, 7880, 9800:	
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EAQ: Prices may be subject to change, but hopefully not!

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BCI15 Colour (2 pack)	£5.99
BCI24 Black 9ml	£1.99
BCI24 Colour 16ml	£2.99
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CL38 Colour 12ml	£12.99
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No.338 Black 24ml	£10.99
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No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
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No.28 Black	£13.99
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No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.34 Black	£20.99
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LC1000 CMY	£2.99
LC1000 Set of 4	£11.99
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8GB Inovl, 100X	£19.99
8GB Transcend, 133X	£24.99
8GB Sandisk, Ultra II	£29.99
8GB Sandisk, Ext III	£62.99 £42.99
16GB Kingston 133X	£42.99
16GB Inovl, 100X	£35.99
16GB Transcend, 133X	£47.99
16GB Sandisk, Ext III	£94.99 £67.99

xD Picture Cards

256MB Fuji	£9.99
1GB Olympus	£11.99
2GB Olympus	£15.99

Memory Stick Pro Duo

2GB MS Pro Duo	£12.99
4GB MS Pro Duo	£19.99

Smart Media

128MB Samsung	£29.99
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USB Pen Drives

2GB Kingston DataTraveler	£6.99
4GB Kingston DataTraveler	£9.99
8GB Kingston DataTraveler	£18.99
16GB Kingston DataTraveler	£32.99

Please check our website for the full range, and up-to-date pricing

Memory Cases

A range of protective shock-resistant rubber lined memory card cases to keep your memory cards safe and secure.

Vanguard 3D

4 cards, with keychain	£2.99
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Kenro MC5

2 cards, 8 AA batteries	£6.99
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BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Duracell. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
NP20 for Casio	£9.99
NP40 for Casio	£9.99
NP60 for Casio	£9.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP70 for Fuji	£9.99
NP80 for Fuji	£9.99
NP95 for Fuji	£9.99
NP120 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL7 for Nikon	£19.99
EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
LI108/128B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCG10E for Panasonic	£19.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
D-Li78 for Pentax	£9.99
DB60 for Ricoh	£9.99
DB70 for Ricoh	£9.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BD-1 for Sony	£19.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 30/40/50D:

+1x BP-511	£11.99
+2x BP-511	£23.99

For Canon 350/400D:

+1x NB-2L	£6.99
+2x NB-2L	£7.99

For Canon 450/500/1000D:

+1x LP-E5	£8.99
+2x LP-E5	£13.99

For Nikon D40/D60:

+1x EN-EL3E	£7.99
+2x EN-EL3E	£13.99

For Nikon D80/D90:

+1x EN-EL3E	£10.99
+2x EN-EL3E	£19.99

For Nikon D300/D700:

+1x EN-EL3E	£14.99
+2x EN-EL3E	£19.99

For Sony A200/A350:

+1x EN-EL3E	£8.99
+2x EN-EL3E	£17.99

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front of a standard P-Type Holder.

£34.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit £42.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £39.95 - saving £6 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

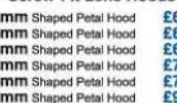


A comprehensive range of aftermarket matt black bayonet-fit lens hoods compatible with Canon and Nikon lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-65III Canon 85/1.8	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-63II Canon 28/1.8, 28-105	£9.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-32 Nikon 18-105, 18-135	£7.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods



A comprehensive range of aftermarket matt black screw-fit lens hoods compatible with Canon and Nikon lenses.

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

Lens Caps

30mm, 37mm, 40mm, 43mm, 48mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

MEMORY

BATTERIES

SQUARE FILTERS

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£6.99
58mm UV / Haze	£7.99
62mm UV / Haze	£8.99
67mm UV / Haze	£9.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£17.99
52mm Circular Polarizing	£17.99
55mm Circular Polarizing	£19.99
58mm Circular Polarizing	£21.99
62mm Circular Polarizing	£24.99
67mm Circular Polarizing	£27.99
72mm Circular Polarizing	£34.99
77mm Circular Polarizing	£39.99
82mm Circular Polarizing	£44.99
86mm Circular Polarizing	£49.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

These work in a very similar way to a UV filter, but have a pinkish tint to add a gentle warmth to your photos.

46mm Skylight	£6.99
52mm Skylight	£6.99
55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99
82mm Skylight	£18.99
86mm Skylight	£24.99

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).

52mm ND4 / ND8	£10.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£16.99
67mm ND4 / ND8	£19.99
72mm ND4 / ND8	£24.99
77mm ND4 / ND8	£29.99

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-film, red, orange, yellow and green filters in a range of sizes.

MARUMI

Marumi Digital High Grade (DHG) filters have an extra-thin, low-profile frame, to help prevent vignetting. Multiple digital anti-reflection coatings and black-rimmed Japanese optical glass, combined with a satin frame, further reduce unwanted reflections, ghosting and flare.

DHG Lens Protection

52mm DHG Lens Protect	£12.99
55mm DHG Lens Protect	£13.99
58mm DHG Lens Protect	£14.99
62mm DHG Lens Protect	£16.99
67mm DHG Lens Protect	£18.99
72mm DHG Lens Protect	£21.99
77mm DHG Lens Protect	£24.99
82mm DHG Lens Protect	£27.99

DHG Circular Polarisers

52mm DHG Circ. Polarizing	£35.99
55mm DHG Circ. Polarizing	£38.99
58mm DHG Circ. Polarizing	£41.99
62mm DHG Circ. Polarizing	£46.99
67mm DHG Circ. Polarizing	£49.99
72mm DHG Circ. Polarizing	£55.99
77mm DHG Circ. Polarizing	£61.99
82mm DHG Circ. Polarizing	£74.99

STEPPING RINGS

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

27-30mm	52-46mm	58-55mm	67-58mm
34-37mm	52-55mm	58-62mm	67-62mm
37-43mm	52-58mm	58-67mm	67-77mm
43-46mm	55-52mm	62-58mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	72-77mm

All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK.

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 600mAh Energizer	£3.99
AAA 1000mAh Energizer	£6.99
AA 1300mAh Energizer	£3.99 £1.99
AA 2450mAh Energizer	£7.99
AA 2650mAh Duracell	£7.99
Charger +2500mAh Energizer	£9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 600mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

Mifsuds .COM Canon

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South Devon TQ5 9BZ

Shop is Open 10am-5pm Monday-Friday.
9am-5pm Saturday, 10am-1pm Sunday.
Shop & Phones Closed Saturday Only 1pm till 1.30pm
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Web - www.mifsuds.com

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1D MKIV body
£4079



5D MKII body
£1747



EOS 7D body
£1247

EOS DSLRS + KITS

5D MKII + 24-105	£2399
7D + 15-85	£1799
7D + 18-135	£1499
50D body	£727
50D + 17-85 F4/5.6 IS U	£989
50D + 18-200 F3.5/5.6	£1099
550D body	£779
550D + 18-55 IS	£879
550D + 18-135 IS	£1079
500D body	£529
500D + 18-55 IS	£599

POWERSHOT CAMERAS

G11	£469	S90	£369
EF-S NON FULL FRAME LENSES			
10-22 F3.5/4.5 USM	£699		
15-85 F3.5/5.6 IS U no box	£599		
17-55 F2.8 IS USM	£869		
17-85 F4/5.6 IS USM unboxed	£299		
18-55 F3.5/5.6 IS unboxed	£147		
18-135 F3.5/5.6 IS U no box	£349		
18-200 F3.5/5.6 unboxed	£399		
55-250 F4/5.6 IS	£197		
60 F2.8 Macro USM	£347		
EF LENSES			
14 F2.8 L USM MKII	£1999		
15 F2.8 Fisheye	£639		
16-35 F2.8 MKII L USM	£1147		
17 F4 TSE L	£1975		
17-40 F4 USM L	£589		
20 F2.8 USM	£439		
24 F1.4 L II USM	£1379		
24 F2.8 L	£409		
24 F3.5 L TSE MKII	£1849		
24-70 F2.8 L USM	£1069		
24-105 F4 L IS USM unboxed	£799		
28 F1.8 USM	£419		

28 F2.8	£189
28-135 F3.5/5.6 IS USM	£399
28-300 F3.5/5.6 IS L U	£2399
35 F1.4 L U	£1199
35 F2	£239
45 F2.8 TSE	£1199
50 F1.2 L USM	£1329
50 F1.4 U	£339
50 F1.8 II	£79
50 F2.5 Macro	£259
55-200 F4.5/5.6 II USM	£139
65 MPE F2.8	£899
70-200 F2.8 IS U LI	£2449
70-200 F2.8 IS L USM	£1489
70-200 F2.8 non IS L USM	£1079
70-200 F4 L IS USM	£939
70-200 F4 L USM	£509
70-300 F4.5/5.6 DO IS U	£1049
70-300 F4.5/5.6 IS USM	£394
85 F1.2 L II	£1849
85 F1.8 USM	£329
90 F2.8 TSE	£1199
100 F2.8 IS L U macro	£789
100 F2.8 Macro USM	£469
100 F2 USM	£399
100-300 F4.5/5.6 USM 1 only	£219
100-400 F4.5/5.6 IS L USM	£1349

135 F2 L USM	£949
180 F3.5 L USM Macro	£1199
200 F2.8 II L U	£699
300 F2.8 L IS USM	£3999
300 F4 L IS USM	£1199
400 F2.8 IS L USM	£6899
400 F4 DO IS L USM	£5699
400 F5.6 L USM	£1179
500 F4 L IS USM	£5799
600 F4 IS L USM	£7599
Ext tube 12	£79
Ext tube 25	£129
1.4x or 2x converter II each	£299
FLASH & ACCESSORIES	
Angle finder C	£179
Compact batt pack CP-E4	£127
BGE2N Grip (20/30/40D)	£149
BG-E8 Grip (550D)	£159
BG-E6 Grip (5D MKII)	£210
BG-E7 grip (7D)	£149
MR 14EX	£499
MT-24	£779
430 EX II	£219
580 EX II	£347
Off camera shoe cord OC-E3	£59
LC5 wireless set	£369
STE2 Transmitter	£199
TC-80N3	£109



580EXII Flashgun
£347



STE2 Transmitter
£199



17mm f4 L TSE
£1975



70-200mm f2.8 L IS U
£1489



180mm f3.5 L U Macro
£1199



100mm f2.8 IS L U macro
£789

Nikon

MIFSUDS ARE NIKON PROFESSIONAL DEALERS



D3S body
£3549



D700 body
£1759



D300s body
£1139

DIGITAL SLR + KITS

D3X body	£4777
D90 body	£617
D90 + 18-105 F3.5/5.6 G	£766
D5000 body	£469
D5000 + 18-55 VR	£519
D3000 body	£315
D3000 + 18-55 VR	£369

DIGITAL ONLY LENSES

10.5 F2.8 DX	£469
10-24 F3.5/4.5 G AFS DX	£615
12-24 F4 DX	£799
16-85 F3.5/5.6 AFS VR DX	£425
17-55 F2.8 DX	£899
18-55 F3.5/5.6 VR DX no box	£129
18-105 F3.5-5.6 ED VR no box	£179
18-200 F3.5/5.6 VR DX II	£569
55-200 F4.5/6.8 VR DX	£219
LENSES	
14-24 F2.8 G ED AFS	£1229
16 F2.8 AFD Fisheye	£619
17-35 F2.8 D AFS	£1549
20 F2.8 AFD	£459
24 F3.5 D PCE	£1399
24 F2.8 AFD	£357
24-70 F2.8 G ED AFS	£1189
24-85 F2.8/4	£559
24-120 AFS VR G	£549
28 F2.8 AFD	£249

35 F1.8 G	£189
35 F2 AFD	£269
45 F2.8 D PCE	£1399
50 F1.4 AFD	£269
50 F1.8 AFD	£97
60 F2.8 AFS	£409
70-200 F2.8 VR II	£1629
70-300 F4.5/5.6 VR	£397
80-400 F4.5/5.6 VR AFD	£1149
85 F1.4 AFD	£879
85 F1.8 AFD	£307
85 F2.8 D PCE	£1399
85 F3.5 G VR	£449
105 F2.8 VR macro	£597
200 F2 G VR	£2899
200-400 F4 VR	£4599
300 F2.8 AFS G VR II	£4947
300 F2.8 AFS VR	£3799
300 F4 AFS	£999
400 F2.8 AFS VR	£6249
500 F4 AFS VR	£5677

600 F4 AFS VR	£8766
TC14EII converter	£289
TC17EII converter	£289
TC20EIII	£399
TC20EII converter	£247
FLASH & ACCESSORIES	
MBD10 Grip (D300/D700)	£229
MBD80 grip (D80/D90)	£139
MBD200 grip (D200)	£129
DR-5 angle finder	£229
DR-6 angle finder	£229
SB-R200 wireless rem S/Lite	£199
SB-R1 ringflash	£410
SB-R1C1 ringflash/command	£599
SB-600	£219
SC-28	£66
SC-29	£77
SU-800 flash slave	£349
MC36	£129
EN-EL3E	£65
EN-EL4A	£116
NX Capture 2	£139



14-24mm f2.8 G ED AFS
£1229



SB-900 Flash
£299



70-200mm F2.8 VR II
£1629



400mm f2.8 AFS VR
£6249



500mm f4 AFS VR
£5677



600mm f4 AFS VR
£6766

SIGMA

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50-500mm CAF/NAF
£749



120-300mm CAF/NAF
£1699



300-800mm Ex Demo CAF
£4299



300mm EX DG CAF/NAF
£1999

Many stocked in Pentax & Sony fits - price may vary according to fit

4.5 F2.8 EX DC NAF only	£499
8 F3.5 DG EX CAF/NAF	£649
10 F2.8 EX DC NAF	£399
10-20 F3.5 EX	£469
10-20 F4.5/5.6 EX DG CAF/NAF	£397
12-24 F4.5/5.6 EX DG	£679
15 F2.8 EX DG NAF/Sony	£449
17-70 F2.8/4.5 DC OS	£369
17-70 F2.8/4.5 DC	£279
18-50 F2.8 EX DC Mac	£319
18-50 F2.8/4.5 OS CAF/NAF	£149
18-125 F3.5/5.6 OS DC NAF	£199

18-200 F3.5/6.3 DC OS	£289
18-250 F3.5/6.3 DC OS	£399
24-70 F2.8 EX IF DG HSM	£649
24-70 F2.8 EX DG CAF/PAF	£389
28-300 F3.5/6.3 DG CAF	£199
30 F1.4 EX CAF/NAF	£339
50 F1.4 EX DG CAF/NAF	£375
50 F2.8 EX DG macro	£238
50-150 F2.8 EX DC II	£569
50-500 CAF/NAF	£749
70 F2.8 EX DG mac CAF/NAF	£360
70-200 F2.8 DG mac II	£639
70-300 F4.5/6.8 DG OS	£299
70-300 F4.5/5.6 APO DG mac	£169

70-300 F4.5/5.6 APO DG macro	
NIK AF not D40/60 etc	£149
105 F2.8 EX DG macro	£379
120-400 F4.5/5.6 APO OS	£627
150 F2.8 EX DG Mac CAF	£499
150-500 F5.6/3 OS	£709
300 F2.8 EX DG CAF/NAF	£1999
300-800 F5.6 EX DG CAF Demo	£4299
500 F4.5 EX DG CAF	£2999
1.4x conv EX DG	£219
2x conv EX DG CAF/NAF	£187
EM-140 DG macro flash	£329

500mm f4.5 EX DG CAF
£2999



SIGMA EX DG FILTERS

SIZE	UV	Circ Pol
46mm	£23	£59
52mm	£23	£59
55mm	£26	£69
58mm	£30	£74
62mm	£39	£79
67mm	£42	£139
72mm	£53	£139
77mm	£57	£149
82mm	£69	£169
86mm	£99	£179
95mm	£139	£199
105mm	£179	£269

HOYA Filters

	UV/Sky	Pro1 D UV	Circ Pol	Pro1 D Circ Pol
49mm	£14	£36	£36	£68
52mm	£16	£34	£37	£68
55mm	£17	£36	£40	£70
58mm	£19	£38	£47	£80
62mm	£24	£44	£52	£85
67mm	£30	£49	£57	£94
72mm	£39	£55	£72	£114
77mm	£47	£59	£79	£132
82mm	£66	£69	£110	£149
86mm	£85	£149	£160	
95mm	£110			
95mm Linear Polariser £149				

HOYA Infra Red Filters			
58mm	£49		
62mm	£59	72mm	£79
67mm	£79	77mm	£99

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ALL DIGITAL	SOAI + 80 F2.8 PS	180 F3.5 EX DG box	50 F4 CF	180 F4.5 C	18-200 F3.5/6.3 M
CANON	+ 120 RFH + WLF	300 F2.8 EX DG	60-120 F4.5 FE M	Ext tube 1 or 2 each	28-200 F2.8 non EX
1D MKIV unused	50 F3.5 PS	300 F2.8 EX	135 F5.6 CF + macro	Ext tube 4.5 mint box	28-200 F3.5/6.3
1DS MKIII box	50 F3.5 S	600 F8	bellows	Teleplus 2x conv	28-300 F3.5/6.3 DG
1DS MKIII body	65 F4 PS Boxed	2x conv EX DG	150 F4 CF	MAMIYA RZ 6x7	30 F1.4 EX
1D MKIII body	65 F4 PS	2x conv EX	150 F4 CF	RZ Pro II D + 110	30 F1.4 scruffy
1DS MKIII b/o box	110 F4 PS Mac (1.4)	OTHER CAF	160 F4.8 CB M	+ RFH M	50-500 F4/5.6
1D MKIII body	135 F4 PS M	TAM 17-50 F2.8 XR Dill	250 F5.6 T	RZ67 Pro II inc 110	50-500 F4/5.6 scruffy
1DS body box	150 F3.5 S	TAM 19-35 F3.5/4.5	Early macro bellows	+ RFH M box	55-200 F4/5.6 DC Mint
5D body box	200 F4.5 S	TAM 28-300 XR Dill	Teleplus 2x conv	RZ67 Pro II inc	70-300 APO mac DG
5D body box	150 F4 PS M-Box	TAM 55-200 Dill	LEICA SLR	RZ Pro body	80-400 F4.5/5.6 OS DG
50D body	2x Extender S	TAM 200-400 F5.6	R7 body blk	RZ Pro body	80-400 F4.5/5.6 OS
40D body	Auto Mac Bellows	TAM 200-500 F5.6/3	R4s body	150 F3.5	105 F2.8 EX DG
30D body	Extension Tube S18	Tokina 20-35 ATX	16 F2.8 3 cam	180 F4.5	100-300 F4 EX DG M
10000 + 18-55	120 SQAI Back	Teleplus 2x MC7	28 F2.8 3 cam	250 F4.5	120-400 F4.5/5.6 OS
4000D body	120 SQAI Back	CANON FLASH	35 F2.8 3 cam	No 1 ext tube	150-500 F5.6/3 APO DGS
200D body box	120J RFH (645)	300EZ	50 F2.3 3 cam	AE prism early	300 F2.8 EX DG
350D body	220 SQ Back	380EX	60 F2.8 3 cam	FE701 prism AE	500 F4.5 EX DG M
10D body	Plain Prism S Boxed	550EX	60 F2.8 3 cam scruffy	120 backs	1.4x EX DG
BG-E1	45 Degree Prism	580EX	135 F2.8 2 cam	2x EX converter	2x EX converter
BG-E2	AE Prism Early	MIR14EX	LEICA M/COMPACT	MINOLTA AF	TAMRON NAF
BG-E4	CS Chimney	29F Cam Shoe Cord 2	ML TTL body .85 blk	Dyn 7 B/O M-Box	17-50 F2.8 XR Dill M
WFL-E2 box	AE Prism Finder	CP-E2	CL body	Dynax 7 Body	18-200 F3.5/6.3 Dill
MINOLTA/SONY	Metz SCA 386	Sigma EM140 mac	28 F2.8 ASP blk	Dynax 7 Body Box	18-200 F3.5/6.3 Dill
Dynax 7D body	Rapid Focus Lever	CANON FD	90 F2.8 blk	Dynax 505Si Body	18-250 F3.5/5.6 Dill
Sony HVL-F56M	Lens Hood 50 P5	FIN Body + AE Prism	CF Flash	Dynax 303Si Body	19-35 F3.5/4.5 Mint
Minolta VC7D grip	Lens Hood 65-80	Boxed Lovely	CF-20 Flash	Dynax 500Si Body	28-200 F3.5/5.6 XR
NIKON	Lens Hood 105-150 S	FIN + AE Prism + Power	Minilux Zoom	Sony 18-70 F3.5/5.6	28-300 XR Di VC M
D3X body	Speedgrip	Winder FN	645 Pro SV Kit inc 80	28 F2.8 AF	55-200 F4.5/6 Dill
D3 body M-Box	BRONICA GS	T90 Body Boxed	645 Pro TL inc 80 F2.8 N	28-80 F3.5/5.6 AF	70-200 F2.8
D2XS body box	GS1 + 100 F3.5 PG +	T70 Body	+ FE401 Prism + Pro	28-80 F3.5/5.6 AF D	75-300 F4/5.6
D300 body box	120 RFH + WLF	AE-1 Body Chrome	Winder	28-80 F4.5/6 AF	200-500 F5.6/3 Di
D2HS body	GS-1 Body Boxed	AE-1 Program CHR	645 Pro TL + 80 F2.8 N	28-85 F3.5/4.5	2x MIC conv
D200 body	100 F3.5 PG	17 F4	+ WLF + 120 RFH	35-80 F4.5/6	NIKON FLASH
D80 body box	150 F4 PG M	24 F2.8	645 Pro TL SVX Pack II	50 F2.8 Macro 1:1	SB-23
D70s body	250 F5.6 PG M	28 F2.8	inc 80 F2.8 N + Plain	100-300 F4.5/5.6 APO	SB-28
D50 body	G18 Ext Tube Box	35 F2.8	Prism + 120 RFH +	100-300 F4.5/5.6	SB-30
D40 body	90S Ext Tube Box	35-70 F3.5/4.5	Winder Boxed	1.4x II Conv Box	SB-60DX
MBD-80 (D80/90)	220 RFH (6x7)	35-105 F3.5	645 Pro SV Kit inc 80	2x II Conv Box	SB-80DX
MBD-200 (D200)	Polaroid Back	35-105 F3.5/4.5	F2.8 N + SV Prism + 120	SIGMA MIN AF	FM3A B/O Bk Box
MBD-100 (D100)	Speed Grip	35-105 F3.5/4.5	RFH + Winder Box	17-35 F2.8 EX	F3HP B/O Tilt Box
EHS each	AE Prism Finder G	50 F1.8 FD	105 F2.8 EX	105 F2.8 EX	F3 Body
Coolwalker	AE Rotary Prism	50 F3.5 Macro	120 RFH + FE401	170-500 APO	F3T HP Body
PENTAX	CANON AF	50 F3.5 Mac + Tube	645 Super Body	Sigma 1.4x/2x EX ea	F2 Chrome + DP1 Prism
K10D body box	EOS 1V Mint box	70-150 F4	645 Pro TL Body	NIKON AF	M2 + MB2
16-50 F2.8 mint box	EOS 1V HS to clear	70-210 F4	645 Pro Body	F5 body TO CLEAR	F2 Chr + DP1 Prism
18-250 F3.5/6.3 box	EOS 1V HS body	80-200 F4	24 F4 M-Box	F6 body	Lovely
28-70 F2.8 FA AL	EOS 1 HS body	85 F1.4 + hood	35 F2.8 N M-Box	F4 body lovely	F2S Bk + DP1 Prism
43.1.9 box	EOS 3.1/IN body ea	100 F2.8	45 F2.8 N M-Box	F100 + MB-15	FM2n b/o chr/bk
TOK 20-35 F2.8 ATX	EOS 1 + BPE1	100 F4 Macro	50 F4 Shift M-Box	F100 b/o TO CLEAR	FE2 Body Black
SIGMA PKAF	EOS 1 body	100-200 F5.6	55 F2.8 N	F4s body scruffy	FM2 Body Chrome
4.5 EX M	EOS 5 body nice	100-100-300 F5.6	Optical Blemish	F90 + MF-26	FM Body Chr Box
10-20 F3.5 EX	EOS 5 body scruffy	200 F2.8	80 F2.8 N	F90X body	F301 Body
10-20 F4/5.6	EOS 10/100 body ea	300 F4 built in hood	105-210 F4.5 ULD C	F80 + MB-10	24 F2.8 F
17-35 F2.8 EX DG	EOS 500/500N b/o ea	500 F8 Mirror	150 F2.8 A M-Box	F80 Body silver	24 F2.8 AI
18-250 F3.5/6.3 OS	16-35 F2.8 L	Life Size adapt Fits D	210 F4 M	F90 or F801 body ea	28 F4 Shift
24-70 F2.8 EX HSM	17-40 F4 L	50mm F3.5 Macro	300 F5.6 N ULD-C	F70 body	28 F3.5 AI
70-200 F2.8 EX	17-55 F2.8 EFS	1.4x A Extender	Mint & Box	F65 body	35-70 F3.5/4.5 AIS
LARGE FORMAT	17-85 F4/5.6 EFS	2x A Extender	6x5 Turo 1.2	50 body	50 F1.8 AIS
Wista 450X Field	18-55 F3.5/5.6 IS	2x B Extender	AE Prism M-249	10 F2.8 G	80-200 F4 AIS
Camera (5x4) M	18-55 F3.5/5.6 IS	Angle Finder B	AE Prism Box	12-24 F4 G box	85 F1.8 AI Dusty
Cambo SC Monorail 5x4	20-35 F3.5/5.6 U	Auto Bellows Boxed	Plain Prism	14-24 F2.8 AFS	100-300 F5.6 AIS
(with standard rail)	22-55 F4/5.6 U	Slide Duplicator 35/52R	Waist Level Finder	16-85 F3.5/5.6 VR M	135 F2.8 F Series
Super Angulon 90 F8	24-70 F2.8 L box	Boxed	Polaroid Back HP401	17-55 F2.8 DX	135 F3.5 AIS
Schneider 150 F5.6	24-105 F4 IS L U M	BREECH LOCK	120 insert	18-70 F3.5/4.5	200 F4 AIS Macro with
Copai 0 APO Symmar L	28 F2.8 M	35-70 F2.8/3.5 BL	HA401 120 RFH Box	18-105 F3.5/5.6 VR	tripod Mount Ring
MC Mint & Boxed	28-105 F3.5/4.5 U	50 F1.8 BL	120 Back	18-200 Mint box	300 F4.5 AI Box
Fuji Quick Load Film	28-135 F3.5/5.6 U	50 F3.5 BL Macro	135 Back	24-85 F3.5/5.6 AFD M	300 F4.5 AIS + Built In
Holder II	28-200 F3.5/5.6 U	135 F3.5 BL	Mag Eye Piece	24-120 F3.5/5.6 VR	Hood
Polaroid 545 Pro Film	35-70 F3.5/4.5	200 F5.6 BL	Cable Release Manual	50 F1.4 AFD	600 F4 ED AIS + Hood
Holder	50 F1.4 U	FUJI MED FORMAT	Adapter RC402	55-200 F4/5.6	Case Lovely V.Rare
Polaroid 545i Back	70-200 F2.8 IS U L	GX617 + 90 F5.6	645 Super Conn N	60 F2.8 AFS mint box	TC16A Converter
Polaroid 545 Back	70-300 F4.5/5.6 DO	GW690 MKIII	Angle Finder	70-200 F2.8 VR	TC200 Converter
BRONICA ETRE	85 F1.2 L box	HASSELBLAD XPAN	Winder	unused mint box	TC300 Converter
ETRSI comp 75 PE	100 F2.8 L macro	Xpan + 45 box	Cable Release A Box	70-200 F2.8 VR M	PB-6 Bellows
40 F4 E	100 F2.8 L macro	Xpan 1 body	Flim Crank AC401	70-300 F4.5/5.6 AFD	PK11, 12 or 13 each
40 F4 PE	100-300 F4.5/5.6 U	HASSELBLAD 6x7	MAMIYA 7 RF 6x7	70-300 F4.5/5.6 G	AS-1, AS-4, AS-6 ea
45-90 F4/5.6 PE	300 F2.8 L IS M	50 F4.5 VF M-Box	50 F4.5 VF	80-200 F2.8 AFS	SB-E .14 SB-E
50 F2.8 PE	300 F4 L IS U	65 F4 box	65 F4 box	80-200 F2.8 1 touch	SB-15
60 F2.8 PE Box	400 F2.8 L IS U M	80 F4 box	80 F4 box	80-400 VR M box	SB-16
75 F2.8 PE	400 F4 DO	150 F4.5 L M	150 F4.5 L M	80-400 F4.5/5.6 VR	SB-18A
100-220 F4.8 M	600 F4 L non IS slight	150/210 VF	Polarising filter	85 F1.8 AFD	SB-17
150 F3.5 E	damage see web	105 F2.8 AF	Panaromic kit	300 F2.8 AF	MDE Winder fits EM
150 F3.5 PE M-Box	2x ext MKII M box	300 F2.8 AF	MAMIYA RB 6x7	500 F4 AFS	MB-4 F3
200 F4.5 E	2x extender MKI	503CX body	RB Pro SD + 90 F3.5 KL	400 F2.8 AFS VR M	MD-14 FA
200 F4.5 PE M	Tripod mount AB	501CM body blk	+ RFH	500 F4 AFS	MD-14 FA
E-14 Extension Tube	Tripod mount BW	500CM body chr	Prism early	500 F4 AFS scruffy	Angle Finder DR-3
All 120 RFH	PB-E2	PM90 prism	Mag hood	TC20EII	MF-16 Data Back F301
Polaroid Back	SIGMA CAF	45 prism late	WLF early	TC20E	MF-16 FM2N
AEIII Prism	12-24 F4/5.6 EX DG	45 prism early	A12 late chr/bk	CZ 25 F2.8 MF	AH-3
AEIII Prism	17-35 F2.8 EX DG	Chimney	A24 chr/bk latest	SIGMA NAF	WLF Nikon F + Case
WLF Boxed	18-50 F2.8 DG	WLF early	Polaroid Back 100	17-35 F2.8/4 EX DG	F2 Film Mag Box
Plain Prism E	20 F1.8 EX DG box	A12 late chr/bk	40 F4 CF FLE	17-35 F2.8/4 EX	TAMRON ADAPTALL
Winder Late	50-150 APO DC	A24 chr/bk latest		18-125 F3.5/5.6 OS	300 F2.8 SP
Pro Shade E Box	50-200 F5.6/3 DG			18-125 F3.5/5.6	300 F2.8 SP M-Box
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10 MKIII Body Mint £2100
10 MKIII Body Box Mint £1999
10 MKIII Body Box Exc++ £1750
10 MKIII Body Box Exc++ £1299
12S MKII Body Box Exc+ £1599/£1699
12S MKII Body Box Exc+ £969
SD MKII Body Box Exc++ £899
50D Body Box Mint £299/£349
30D Body Box Mint £399
100D Body + Charger Exc+ £199
300D + EF 28-90 Exc++ £199
350D + EF 18-55mm USM Exc++ £329
400D + EF 18-55mm Exc+ £375/£399

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BG-E4 (SD MKII) Box Exc++ £149
BG-3 (350/400D) Box Exc++ £89/£99
BG-E2 (20D, 30D, 40D, 50D) Box Exc+ £89
BG-E2N+BP511A Box Mint £119
BG-E3 (10D) Exc++ £79
CP8400 Dual Batt Pack Box Mint £99
NP-E3 (1D Series) £69
LP-E4 (10 MKIII Series) £39
BP511A, BP511 From £25
NBZLH (G709, 350D/400D) From £10
220EX Speedlite Mint £99
WFT-E2 + Case + Software Mint £449
Focus Screens EF-S, EF-D At £23
Focus Screen EC-D £20

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EF 35-350mm 3.5/5.6L Exc £799
EF 70-200mm 2.8L + Hood Mint £929
EF 85mm 1.2L MKII Mint £1499
EF 85mm 1.2L MKI Mint £990
EF DIFFRACTIVE OPTICS
EF 70-300mm DO IS USM Box Mint £899

EF EXTENDER

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EF 1.4X MKII Case Mint £259
EF/EFIS LENSES
EF 20mm 2.8 USM Box Mint £399
EF 24mm 2.8 Mint £249
EF 28mm 2.8 Exc++ £149
EF 100mm 2.8 Macro USM Mint £399
EFS 17-85mm is USM + Hood Mint £299
EFS 17-85mm is USM Exc++ £279
EFS 17-85mm is USM Exc+ £260
EF 24-85mm 3.5/4.5 USM Mint £230
EF 28-105mm 3.5/4.5 Hood Mint £169
EF 28-105mm 14/5.6 Mint £149
EF 28-80mm 3.5/5.6 USM Mint £99
EF 28-135mm is USM + Hood Mint £270
EF 28-200mm 3.5/5.6 USM Mint £119
EF 75-300mm 14/5.6 MKII Mint £119
EF 90-300mm 14/5.6 Box Mint £139

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EOS 5 Date Body Exc++ £119
EOS 5 Body (2) Exc++ £129
EOS AEZ Body Exc++ £99
EOS 10 Body Exc £50
EOS 30 Body Box Mint £149
EOS 30 Date Body Box Mint £179
EOS 50E Body Exc++ £99
EOS 50E + EF 28-90mm Exc++ £149
EOS 300 V Body Exc+ £75
EOS 300 V+EF35-80 box Mint £169
EOS 500N + EF 28-80mm Mint £129
EOS 650+EF 35-70mm Exc+ £79
EOS 650 + EF 35-70mm Exc+ £79
EOS 650 + EF 35-110mm Exc++ £129
EOS 750 + Sigma 28-70mm Exc++ £49
EOS 1000F Body Exc+ £39
EOS 1000FN Body Exc++ £99
EOS 3000V Body Box Mint £75
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SD 12-24mm 14 ATX Pro Mint £340
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AF SIGMA EOS FIT
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EX 50mm 2.8 Macro Mint £149
EX 10-20mm 14/5.6 Mint £349
EX 17-35mm 2.8/4 Box Mint £289
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Canon 310XL Super-8 Cine Exc++ £99

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TLB + 50mm 1.8 Exc+ £359
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FD 50-300mm 14.5L Mint £149
FD Tokina 70-210mm 14/5.6 Exc+ £45
FD Krm 70-210mm 14.5 Exc £29
FD 70-150mm 14.5 Exc+ £59
FD 75-200mm 14.5 Macro Exc+ £99
FD Soligor 70-225mm 13.5 Exc+ £99
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FD Tamron 90-200mm 3.8/4 Exc+ £45
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FD 100-200mm 15.6 SC Mint £99
FD 100-300mm 15.6 D Mint £179

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Nikon	M42	£42.95
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Sony Alpha	Minolta MD	£41.95
Sony Alpha	M42	£12.95
Olympus 4/3	Nikon	£27.95
Olympus 4/3	Pentax	£27.95
Nikon T2	-	£11.50
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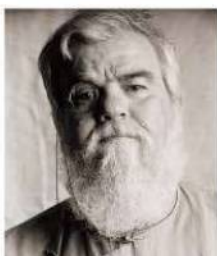
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Roger Hicks

PHOTOGRAPHY SHOULDN'T BE ABOUT MILITARY PRECISION – TRY HAVING SOME FUN INSTEAD



ROGER HICKS is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including *Shutterbug* in America. Visit his website at www.rogerandfrances.com.

HERE are two scenarios. One will be familiar to most of us. The other will almost certainly not be, but we've all seen it in movies. For the first, you arrange to meet someone in the pub at eight. For the second, it is wartime and you are on some desperate commando mission to blow up an enemy installation, also at eight, or 'twenty hundred'. There are three groups. At five minutes to eight, one group is to detonate charges elsewhere, as a diversion, and another group is to set booby-traps on the escape route, to be activated at five minutes past eight, while the third group carries out the demolition. Rendezvous for all three groups to make good their escape is set for quarter past eight. Anyone who is not there at a quarter past eight will be left behind.

Fairly obviously, timing for the former is not critical. You can saunter over at a quarter to eight, or even at half past seven, and have a pint before your chum gets there. In the other direction, if either of you turns up 15 or even 20 minutes late, it is unlikely to matter, though if the other person didn't turn up, you might well go home after an hour or so. Equally obviously, lives are at stake in the latter case: hence the famous (and inevitable) 'Synchronise watches!' scene.

Perhaps surprisingly, you can draw a close parallel in traditional silver-halide photography. Even half a minute's variation in development time is quite likely to make a significant difference. Yet when it comes to washing the film, provided you haven't used a hardening fixer there is no effective difference between ten minutes and an hour. Indeed, five minutes should be enough.

I know developing your own films will not be as much a part of the average AP reader's world picture as it was 20 years ago, so let's take an example from digital exposure. At least if you're shooting raw files (DNG and the like), you can dig out a lot of information from a badly underexposed file, much as you can if you scan an underexposed slide. Overexpose, though, and you'll soon blow the highlights to a featureless white. If you use auto exposure, you may even care to set the exposure compensation at -1/3 or possibly -2/3 stop, in order to give yourself a bigger buffer against accidental overexposure. A whole stop, though, is probably too much.

Now switch to an 8x10in camera, shooting landscapes on black & white negative film, with a view to contact printing. Quadrupling the metered exposure at the stated ISO – giving an extra 2 stops, rather than 1/3 stop less – is unlikely to have any adverse effects, apart from giving you a denser negative that takes longer to print. Yes, the grain will be a bit bigger, and sharpness will be slightly reduced, but this is not going to be detectable in a contact print. You may even prefer the tonality with the extra exposure.

Finally, consider a scenario that many of us like to try from time to time. Pick up an old unmetred film camera, stick a roll of negative film in it (colour or black & white), and

take some pictures. Guess the exposures, but err (or bracket) always on the side of overexposure. You may miss the occasional picture, and you may get less than the optimum exposure in some of them: the loss of sharpness and bigger grain may be detectable if you're shooting 35mm and enlarging to 8x10in, although it probably won't be if you're using an old roll-film folder. The point is, you'll enjoy yourself. Why do it otherwise?

What is really weird is that this last scenario provokes some photographers to incandescent rage. I have been told, flatly, that if I don't use a meter at all times, I clearly don't care about my photography. After more than four decades of taking my photography fairly seriously, and more than three decades of earning part or all of my living from it, this struck me as a rather odd assertion.

My interlocutor's hardening of the categories – his unshakeable belief that serious photographers *always* use meters – seems to me to be only one aspect of a profound ignorance about what's appropriate, and when. It takes one tiny aspect of human experience, and turns it into a universal rule. **AP**

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Editorial

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